

# college art journal

A PUBLICATION OF THE COLLEGE ART ASSOCIATION OF AMERICA

## CONTENTS

## PAGE

Illustration as a Fine Art ( <i>Otto F. Ege</i> ) .....	3
On the Function of the Creative Process in Art Criticism ( <i>Donald L. Weismann</i> ) .....	12
Observations on the Tour of Berlin Masterpieces ( <i>Karl Birkmeyer</i> ) .....	19
A Small Art Museum's First Year ( <i>James M. Brown, III</i> ) .....	25
Experiencing Art in a College Union ( <i>Kenneth R. Hopkins</i> ) .....	30
Paul Klee and Dessau in 1929 ( <i>Gerhard Kadow</i> )...	34
Walt Kuhn ( <i>Philip R. Adams</i> ) .....	37

## Contemporary Documents

Letters to a Woman Painter (*Max Beckmann*), 39; An Artist's Credo (*Ben Shahn*), 43; The "Ism," Abstract or Otherwise (*George L. K. Morris*), 45; (A "Self-Help" Plan for Artists (*Abraham Ratner*), 48; The Artist's Point of View (*Paul Burlin*), 49; Experience and Sculptural Form (*Seymour Lipson*), 52; The Function of the Dealer (*Edith G. Halpert*), 54; Form and Content (*Jack Levine*), 57; Towards a Reintegration of the Arts (*Isamu Noguchi*), 59.

## Tentative Program, College Art Association Annual

Meeting .....	61
News Reports .....	62
Book Reviews .....	81
Books Received .....	96
Index for Volume VIII .....	110

Volume IX

AUTUMN 1949

Number 1

Editor: LAURENCE SCHMECKEBIER, Cleveland Institute of Art, 11441 Juniper Rd., Cleveland 6, Ohio. Editor for Book Reviews: ALLEN S. WELLER, University of Illinois. News Editor: HELEN FOSS (Mrs. E. D.), Box 315, Flora, Ill.



MAX BECKMANN—*Self Portrait with a Fishing Pole*. 1949  
Courtesy Buchholz Gallery, New York

## ILLUSTRATION AS A FINE ART

*By Otto F. Ege*

**I**LLUSTRATIONS are generally created to tell a story by graphic symbols. To many connoisseurs of art this involvement of illustration with story content precludes it from the elect category of the so-called fine arts and relegates it to a lower level, sometimes misnamed the "minor" arts. The arguments over the basic concepts of major and minor, fine and applied arts, are old indeed, just as the spirited discussions over the relative merits of pure and program music in literary circles and the recent controversy over the abstract and the realistic in contemporary poetry. There is no necessity to repeat them all here, and yet, considering the number of times the position of the "modern" artist has been stated and restated in contemporary criticism, it might present a new challenge if we would present the case of the illustrator today. His profession, in all its many aspects, does after all offer the most tangible means for the creative artist to earn a living, and most of the leading contemporary artists have in one way or another participated in this field.

Throughout history the fine arts of music, painting and literature, to say nothing of sculpture and the dance, have been entangled and in some cases must be entangled with story telling. It is just and reasonable to accord the same place to the art of illustration, provided the work is distinguished by artistic form and aesthetic appeal; provided the illustration supplements and complements important texts; provided the illustrator and the author approach the same subject matter with kindred sensitivity, sympathy and insight, each enhancing the other and together producing a harmonious whole.

The illustrator works with certain imposed limitations that do not affect the painter. As an artist-painter he thinks and performs differently from when he performs as an artist-illustrator. When an artist creates a painting today, he must be definitely class conscious and remember that only a limited number of people with the necessary leisure, awakened interest, and keen appreciation will make the effort to go to the gallery to contemplate and enjoy his effort, and on rare occasions to buy it. How will the three-man jury react? What will the magazine and newspaper art critics report? Where will it be hung? These are very real problems. When this same artist makes an illustration, he is concerned with mass, not class, reaction. He is aware that a large reading public will glance casually once at an illustration for the matter

of seconds and accept it or reject it without contemplation, analysis or evaluation as to its artistic merits.

Let us examine more carefully this problem of public reaction. When we read a book, we translate the words into sounds so the "inner ear" of the mind catches the words. People who read seldom, read aloud; others move their lips; and most of us do "silent-sound" reading, and while we are doing this the "inner eye" is busy translating the printed words into pictures. It is this "inner eye," the word-created picture, that the alert illustrator, like the successful movie director, tries to sense and express. The Hollywood artist, with his eye on the box office, makes many an artistic concession to this "bugaboo," the inner eye image of the masses for a type or character. A doctor, a minister, a gangster are now stereotyped characters, animated manikins—all doctors look alike, all doctors act alike. We well remember the public excitement during the two-year period of casting *Gone With The Wind*: Clark Gable as Rhett Butler was a "natural" but finding an actress to play Scarlett O'Hara was a challenge. The casting of *Forever Amber* cost over \$1,000,000 and a year's effort because of the difficulty of finding visual types, which, once they are found, remain permanently associated in the public mind with the particular story.

In any illustration the "what" is obviously more important than the "how." The ability to interpret the text and thereby enrich or increase the perceptibility of the reader is more important than technical skill or the exploitation of some metaphysical theory of what art should be or the manipulation of current "isms." These latter have no place in an illustrator's art. The illustrator must stick to his text, to historical data, to natural phenomena. Anachronism and too personal an interpretation are not countenanced. The layman is a self-appointed authority and critic, and when he notices a slight error such as Daniel Boone carrying the type of gun invented ten years after his death, he will smugly discount both that particular illustration and all the others in the book. Many a successful illustrator will have his work edited and "proofread" by a specialist before it is reproduced. He will count the twenty blackbirds, all drawn after they have flown out of the pie. However, the same fault-finding layman will accept inspired illustrations which give a truer, a more complete and finer visual and emotional interpretation of the text than his own limited experiences and unexercised power of imagination could possibly create.

There are many differences between the art of the painter and the art of the illustrator which add to the challenge for the illustrator. A diving figure, suspended in mid-air, is not conducive to sustained contemplation on a



gallery wall but is often desirable on the pages of a book. There is the difference of scale in which each one works. A painter's canvases may be any size he chooses to make them, while the illustrator's paper is limited by the size or even a fraction of the page of a book. This means that frequently the illustrator must possess the greater hand skill to execute, for instance, a type of person, an animal in action, or a facial expression in a space less than a half inch in height. The illustrator must be well-informed about the technical processes of reproduction such as offset or photoengraving, for it would be a calamity if his work could not be satisfactorily reproduced in terms of 10,000, 100,000 or more impressions within a certain cost. The painter is seldom so well-informed. If his work is reproduced, it is usually accidental.

The illustrator does not gain fame by public exhibitions. We are even more delighted with a reproduction of an illustration that is an integral part of a book than we are with the original illustration hung on a gallery wall. With a painting we enjoy the original more than any reproduction of it, no matter if the illusion is perfect at 20 feet. We stand entranced in front of an original Rembrandt and sense the presence of the creator. We rarely see an exhibition of original illustrations.

Fine illustrations can assume many different roles. They can document a text, decorate the page, sell the story, create a mood, or interpret the story. There are numerous other viewpoints each of which can be further subdivided, depending on a particular emphasis. For many people documentary illustrations are merely a graphic vocabulary. This is necessary for certain types of writing such as scientific works, textbooks and books of travel. In a scientific work there must be precise and unambiguous meaning for every statement. The illustrations make a contribution to the total and exact meaning which words alone cannot convey. The words and illustrations are mutually dependent. One of the finest examples is the *Versalius Fabrica*, or *Anatomy*, published in 1540. The illustrations by Calcar, the brilliant student of Titian and a noted anatomist in his own right, made this book one of the great turning points in the history of education since it was the first book of descriptive science to be printed. It has such a perfect mating of words and pictures as to produce almost a "binocular effect." The skeletal figures seem alive, the muscle figures are also animated, suggesting movement in progress, and delightfully set against a landscape, supposedly that of Verona. Who is there to challenge this draftsmanship, this imaginative and personal solution, these art works from being called examples of fine art?

"There was a time," says Lyman Bryson in his *Textbooks of the Future*, "when it was generally believed that learning was better done if accompanied

by pain. One of the astonishing changes in education is the abandonment of that idea. . . . We are more or less committed to making learning humane." We still manipulate the good will and patience of the child to an unreasonable degree with uninspired texts and uninspired illustrations. Thanks to that great science, psychology, we now know that easy learning is better learning. That does not mean we can be ready for a complete life without effort but that if the process is more pleasant, the result will be more lasting. In addition to giving a binocular vision to the text for youth, illustration can therefore become an essential means of arousing intellectual curiosity.

Decorative illustrations are regarded by many book collectors and bibliophiles as the only type that can be rightly accepted as examples of fine art. Decorative illustrations generally give the restful effect of a tapestry or mural design. The figures are used as static symbols and the over-all tone generally approximates that of the printed page so that they are frequently more book decorations than illustrations. The ideal established in the *Hypnerotomachia Poliphili* (*Dream of Poliphilus*), issued by Aldus in 1498, shows how, shall we say, innocuous decorative illustration can be, yet it has persisted as a living tradition from the 15th century to the hundreds of de luxe books today. In his illustrations to the great Kelmscott *Chaucer* printed in 1896, Sir Edward Burne-Jones had to follow the dictum: the wide line must be the same width as the wide stroke of the type; the thin line correspond with the thin line of the type. Thus a technical canon was instrumented in establishing the harmony of the whole and one of the finest artistic products of English printing was the result.

The lighter touch in decorative illustration is illustrated by the work of Aubrey Beardsley with his highly personal adaptation of the Japanese print to dramatic patterns of black and white book illustration. The unusual decorative lines with which, as he well states it, he embroidered the text have subsequently been labelled wedding cake frosting by modern critics, but they still retain a remarkable quality and aesthetic appeal. Another variation of the decorative book in a highly esoteric treatment is the symbolic illustrations done by Vedder in 1886 for the *Rubáiyát*. He is not concerned with the fact that this poem is Persian; he is interested in the vague and suggestive meanings. On the title page is seen enlarged the ever-recurring symbol: the coming together of the elements to form life, the sudden pause, life itself, then the reversing of the process and the dispersion of those elements through space. Four pages are given over to the interpretations of symbols. Volumes have been issued to try to interpret the work of another great decorative illustrator, William Blake, who, at the beginning of the 19th century, startled and con-

founded the world. Here is metaphysical imagination of the highest order; a modern born 100 years before the public was ready for him.

In contrast to the quiet, sensitive, unobtrusive, decorative type, some believe a book illustration should present as great a contrast as possible, a startling surprise when we turn the page of a book. The illustration forces itself upon our attention and is used to help sell the book. The dramatic handling of Walter Appleton Clark's illustrations for *Legends of the City of Mexico* are fine examples of this type, with many pre-climactic and anti-climactic situations, no stops pulled, every means used to arouse curiosity and create an exciting mood, so that we are compelled to read to be satisfied. Every tone, every detail, every color is manipulated for the purpose of advertising and selling the stories. The artist-illustrator frequently knows as much about psychology as he does about art. Pyle's illustrations for *The Buccaneer* of the Spanish Main or N. C. Wyeth's illustrations for *Treasure Island* are outstanding illustrations of this type. The *Cosmopolitan Magazine's* and *The Saturday Evening Post's* life-streams depend upon their illustrations selling the story.

Another challenge frequently accepted by an illustrator is that of visualizing for the reader the chief characters of the play, standing at rest with few or no accessories and with little background so the reader can scrutinize their thoughts and surmise their actions. These characters must not be dressed manikins with exact physical characteristics as the author described them; they must be the visual embodiment of the words, able to speak the lines and enact their drama, not as if on the stage, but in real life. In reading Chaucer's *Canterbury Tales* we delight, not in types, but in living personages, and the tales these tell are fitted to them. With this same sense of responsibility and with the same wide experience with life as Chaucer had with men and places, primitive and cultured, Rockwell Kent gives us highly acceptable illustrations for this great work. With the plowman we see a homely figure, uncouth, slightly bowed, appearing to rise directly from the soil to which he is so near. This lowly man not only fits his character, but also his age, for the artist is able to recapture this time spirit as well. He senses the imprint that disease, coarse food, hardship made on the man in this social level six centuries ago.

It is the opinion of a dozen or more competent writers that Rockwell Kent is the greatest living illustrator. In his art it is the spirit and function of the content that creates the form. Look at those illustrations, for example, where he introduces us to Captain Ahab of the Whaler *Pequod* in *Moby Dick*. The captain is drawn with as much truth and vigor as Melville is able to do in his text. Kent's voyages, his shipwreck experiences, his hardships in the Arctic and Antarctic regions of the world, his associations with the courageous

men of the sea, are all reflected in this simple, effective black and white illustration. He and all good illustrators, like actors, are able to project themselves into other characters. The story is read a dozen or more times, dreamed about, and then when the period of gestation is over, suddenly a great illustration is born. It almost creates itself.

Wyeth, the poet and the musician of no mean ability in each art, read and re-read *Treasure Island* sixteen times in one year, and made all the large paintings to illustrate it by working feverishly for ten consecutive weeks. With certain great tales or plays the illustrator will assume the prerogative of giving a personal interpretation to the text as an actor does to a play. When he does so, the uncritical reader will frequently concur and sometimes do an injustice to the original. For example, an illustrator or an actor can interpret Shakespeare's *Merchant of Venice* so that the audience would regard the play as a comedy and the whole plot absurd; or another interpretation could emphasize Shylock as a Jew who had no chance of obtaining justice in a race-prejudiced court; still a third impression could be created that Shylock was little more than an unrelenting miser who would have his pound of flesh.

The classic work of Cervantes' *Don Quixote* means many things to many people depending on the viewpoint of its various illustrators. Not all of them seemed to be aware of the deep sympathy for mankind, the keen insight into character, the subtle satire, that lie behind the superficial buffoonery of the story of *Don Quixote* and his faithful henchman. Doré saw the hero as little beyond the simple country gentleman whose mind was turned by reading of books on chivalry. A 1724 illustration by Coypel shows the Don as a gallant playing at chivalry as a lark, and Sancho is merely an elegant clown invading the upper classes. Daumier found *Don Quixote* a congenial subject for drawings and paintings but he unfortunately never illustrated the book. A different approach is E. McKnight Kauffer's for the Nonesuch edition of 1930 wherein he attempted imaginative, shadowy, subconscious images, projections of the author's subject.

How fortunate we should be if the publishers would realize that there is such a thing as a final illustration to a great text. Sir John Tenniel's *Alice in Wonderland* is a classic example of final illustration, yet this story reappears every year with a new series of unsympathetic pictures.

Dickens was fortunate in working with "Phiz" Browne and "Buz" Cruikshank. They, too, were "final" illustrators. It is hard for us to accept or enjoy the de luxe editions of Dickens with illustrations by Reynolds, Fraser, Austin, Cole, all noted illustrators who do not feel or seem to understand the Dickens we know and treasure. They are travesties.

A classic of our own country, *Tom Sawyer*, like *Don Quixote*, has a universal appeal and made a similar challenge for a specific type of interpretation. We will all agree that Tom (Mark Twain himself) must be shown as the spirit of restlessness and as the prototype of the boy who prefers to depend on his imagination rather than his industry. The glorious whitewashing episode in *Tom Sawyer* is quite as difficult to capture in spirit as Don Quixote's charge of the windmill. Many will prefer the meticulous realism of Norman Rockwell to the freer approach of Thomas H. Benton. Realism cannot be a substitute for reality. Even with Benton's light weight caricature you see a striving to live the experience in its locale, and though the Mark Twain country was also home to Benton, the story has yet to find an illustrator to do it the justice it deserves. Mark Twain had characterized a classic as something everyone wants to have read but nobody wants to read. Illustrating the classics is something every good illustrator aspires to do, but few are prepared to give what is required to bring his standard up to the standard of the text.

When Goethe saw his *Faust* in print and illustrated by the young Delacroix in 1828, he exclaimed that certain qualities and interests in the story were better realized by the illustrator than by himself. Yet here and there Delacroix seemed to him to be attempting to illustrate a mood, which Goethe contended can only be done by words.

This brings us to "mood illustration" and an ideal book for discussion is Oscar Wilde's *Ballad of Reading Gaol*. Wilde frequently expressed his astonishment that in his day no artist was interested in illustrating this work. Wilde added, "It would seem, however, that here is a real appeal to any artist who may be ambitious to interpret the magically symbolic expression of human destiny, this cry of pain coming from the deepest depth of misery." Jean Gabriel Daragnes expresses simply and powerfully the sense of fear and distress with which this sorrowful litany of the Reading Gaol is suffused. One has the feeling the illustrator and the condemned are one.

Still another type is the "self-contained" illustration, the one that tells a story with the aid of a word or single sentence. The great cartoonists and the propagandists come to mind. Daumier's "Plague" appeared in a cheap indifferently printed medical journal, yet the story is told with such elemental force, in a small spot, that as one critic wrote, "It takes a very big man to say so much with so few lines!" The facile pen drawings of Charles Gibson, recorder of early twentieth century society, and Raemaekers, World War I cartoonist upon whose head the Germans placed a figure of 100,000 marks dead or alive, and Edmund Low of World War II, are contrasting types of "self-contained" illustrations. The comic illustrations of this type found in the



*New Yorker* are among the finest examples of the illustrator's art in our day. Lynn Ward, following the approach of several German illustrators, composed a "text" of several hundred illustrations as in *God's Man* without a printed word, expected too much creative thinking from a layman and failed.

A final type of illustration is that which is largely concerned with the original medium, the "autographic illustration." These include etchings, lithographs, wood engravings as well as prints and serigraphs using the pochoir or stencil process, created to accompany a text. These original hand-produced prints were made to satisfy the taste of what Monroe Wheeler in his *Modern Painters and Sculptors as Illustrators* calls a "certain fanatic school of bibliophiles" many of whom were members of societies such as "Le Livre Contemporain," "Les Amis des Livres," "Les Cent Bibliophiles." Their credo was that if properly sponsored, the great artists could contribute a new and freshly inspired interpretation, and that if they would print as well as execute the plates themselves, their concepts would not be "betrayed" as they claimed the modern methods of photo mechanical reproduction usually did.

Ambrose Vollard, the noted French publisher, lavished a fortune in producing a large number of limited de luxe editions such as *Daphnis and Chloë* with nearly a hundred original lithographs by Bonnard, *Les Prophètes* with lithographs by Chagall, *Le Tentation de Saint-Antoine* with lithographs by Redon and *Cirque* with color etchings by Rouault. Other publishers in France, England and Germany commissioned the painters Chiricio, Dali, Derain, Dufy, Laurencin, Leger, Matisse, Picasso and Segonzac and the sculptors Gill and Maillol to produce similar series of designs which they or other skilled craftsmen would personally print for limited editions.

Many of these artistic efforts, characterized by Mr. Wheeler as "by-products of a career of high art," are not successful as illustrations. An artist, endowed with great sensitivity of vision and a forceful power of expression will still remain a deplorable illustrator if he disregards the other phases of the art of the book such as type design, page composition and binding, and if in exploiting his own personality and technique he regards the page area merely as another small canvas for self-expression. He must be willing to exploit a freedom of expression within the limitations laid down by author and book designer, just as a mural painter must accept the conditions imposed by the architect. The vogue of "autographic illustrations," however, gave us a great heritage of contemporary prints and in a few cases did much to raise the artistic standard of illustration by inspiring the practicing illustrator to experiment with new approaches and techniques.

A finely illustrated book is more likely to happen if both author and



illustrator are contemporaries, each having the same "time spirit" experiences, sympathy with each other's points of view and frequent conferences with each other, or when the illustrator and author are one and the same person (this is happening more frequently these days), or where the illustrator is free to choose the book that is part of his life and thinking.

The Limited Editions Club publications issued the works of Shakespeare in 35 volumes for which they invited illustrators all over the world to choose the work that appealed most to them and then illustrate it the way they wished and employing any technique. This is a step in the right direction.

We might paraphrase Mark Twain's remark, that when a book would not write itself, there was no use for us to try to write it, and say that, "if a book will not illustrate itself in the mind of the illustrator, he should not attempt it at all." Words cannot reveal the creative power, the tensions, the mental agitations that go into the production of any work of art, be it an illustration or a landscape painting. Sensitivity, intuition and craftsmanship are essential to artist-illustrator and artist-painter alike.

"Of splendid books I own no end,  
But few that I can comprehend;  
I cherish books of various ages  
And keep the flies from off the  
pages."

—from Sebastian Brant's *The  
Ship of Fools*, 1494

(Cmt courtesy Otto F. Ege)



# ON THE FUNCTION OF THE CREATIVE PROCESS IN ART CRITICISM

By Donald L. Weismann

AN apparent neglect or ignorance of the creative process in systematic considerations of art works, past and present, has led me to attempt three things in this article: First, a summary, based on my experience as a painter, of what is meant by the creative process. Second, a statement of some peculiar differences existing in the tasks of art *history* and of art *criticism* to show how their confusion has engendered a hybrid and unintelligible school of art criticism. And third, a clarification of my position as a painter regarding the importance of an actual participation in the creative process, *per se*, as a corrective for the errors of present day art criticism and as a prime requisite to any functional understanding of paintings as works of art.

I limit the creative process to the series of events which unfold through a medium, such as paint, between the time of the artist's first impulse to create and the time of his realization of that impulse. The time span of the creative process may be long or short; it is never instantaneous. It involves the total experience of the painter as he administers the objective conditions of his medium, and as the objective conditions of his medium discipline the nature of his growing expression.

From the raw state of the initial impulse (some call it the "inspiration"), the creative process moves forward to a definition in paint of this impulse. We may never come fully to know or to verbalize the exact nature of the impulse to create, but it appears important that this intuitive beginning be recognized as a critical element of the whole creative process. It is also important that this impulse to create should not be confused with either the fully realized work of art or with art in general. For it must be true that many who experience this impulsion do not, or can not carry forward the usually protracted operation which resolves this intuitive beginning in a work of art.

This protracted operation, the creative process, deals with the artist as a focus of experience of his age and locale. It deals with the manner of seeing the world about him. It is concerned with symbolizing his insights, of objectifying his particular concept of reality. The creative process consists of a series of interactions between the complex of the artist and the material in which he works. Whatever the nature of the first impulse, he acts upon it,

in the case of the painter, by beginning to paint. He may work from sketches, he may go through any number and variety of preparations, but *at a point* he begins to paint. In his painting his aim is always to make his creation look and feel "right" to him, i.e., to define, summarize, and present his initial impulse in terms of a personally and socially acceptable artistic unity. In fulfilling this aim he uses all means at his disposal: the whole life of his personal experience, the especial means and qualities of his medium, the skills and techniques he has acquired, and all the traditions of his craft which he has incorporated into his general procedures.

Both the age and the locale in which he works will limit him to certain kinds of solutions to the problems he meets in the process of creating his painting, for at any given time and place the artist has only so much experience out of which he can create. Likewise, he has only so much tradition, technical skill, physical endurance, knowledge of his medium, and power of conceptualization at his command at a particular time. In the matter of personal experience, Rembrandt may have been poorer at the age of twenty-five than he was at the age of fifty-five. And in the matters of tradition and power of conceptualization, it may be argued that Fra Angelico lived in a less advantageous time than does Picasso. Such considerations of age and tradition, however, are not of first importance in matters regarding the creative process. What is of first importance is the *intensity* with which these factors operate in the process of creating. Because of these peculiar personal and epochal limitations, it is axiomatic that all things are not possible at all times.

But no matter the natures of the limitations, the artist will still move forward among them to create a painting that looks and feels "right" to him. He will place forms in different relations to one another, and he will change these relationships; he will use first this color and then that color within certain areas of his growing composition, and he will keep changing these—one in relation to the other, and all in relation to the whole configuration until, finally, this looks right to him. The quality of his subject matter, whether it be the angel of the *Annunciation* of Fra Angelico, or the mandolin of Braque, will likewise be altered, emphasized here and deemphasized there, destroyed, reconstructed, until that, too, looks and feels right. It is this basic nature of the creative process that caused Picasso to say that "a painting moves forward to completion by means of a series of destructions." And it is the nature of this shifting kind of interaction between the experience of the artist and the recalcitrance of his medium that his initial impulse or inspiration is defined as it is disciplined by what the artist finds possible to do and still have the painting look and feel right to him.

The means required by the painter to progress from stage to stage in the process of painting are evolved from the most recent stage. In this respect, his moving forward toward completion of his work is similar to physical or chemical chain reactions—a process which can be appreciated by the critic if the critic does not approach the painting with a preconceived set of assumptions regarding the nature of the "style" or "manner" in which the artist worked; and provided the critic has a first hand acquaintance with the creative process gained through actual practice in painting, or lacking that, an acquaintance with the creative process in any field of creative endeavor. This process works *within* the style or manner, but it is not to be confused with either style or manner. For the artist, it is not the achievement of the superficial marks of style toward which he works: he works to arrive at a relationship in his painting medium; a relationship of feeling, form, and idea, that will adequately analogize the strength and quality of his impulse.

In the considerations and evaluations of painting we have recourse to the fields of both art history and art criticism. And since I suspect that the basic natures of these two rather special fields of inquiry have been confused, it is well that these natures be described before suggesting a corrective.

Principally, art history deals with the chronologies in which artists, schools of art, styles, manners, and works of art find places and historically logical meaning. It is to the art historian we owe our appreciation for such services as the documentation and classification of single works of art as well as of whole epochs of art. It is true that in the researches and presentations made by these art historians there will always be the personal stamp of the individual scholar, for as soon as any selection or classification is made a set of personal bents is put into operation. But it does not appear that the main function of the art historian is to render *value judgments* concerning the works or periods of art with which he deals. Value judgments are more properly the concern of the art critic, not the art historian. And if the person in question is both historian and critic of art, it seems proper that his capacity as historian become mere support for his capacity as critic when judgments of value are to be rendered.

In his *Preface to the Sixth Edition of Principles of Art History*, Heinrich Wölfflin says, "The *Principles* arose from the need of establishing on a firmer basis the classifications of art history: not judgment of value—there is no question of that here—but the classifications of style."<sup>1</sup> It is precisely this type of confusion which Wölfflin must have foreseen and which he tried to clarify

<sup>1</sup> Wölfflin, Heinrich, *Principles of Art History, The Problem of Style in Later Art* (1932), Preface p. vii.

that has been at the bottom of much unintelligible critical comment on art. And since within my own experience it has been this very publication which has been misconstrued as a system for making value judgments rather than a system for classifying style, I shall rather limit my comment regarding art history to it.

There is no denying the great contribution of *The Principles of Art History*. As a classification of style in later art the *Principles*, since their first publication in Germany in 1915, have had no peer. Wölfflin succeeds eminently in doing what he set out to do: to provide a firmer basis for the "classification of style." His creative problem was to discover and systematize underlying similarities in the styles of art traced through the Renaissance and the Baroque. As he puts it in the same *Preface*, "... as the great cross-sections in time yield no quite unified picture, just because the basic visual attitude varies, of its very nature, in the different races, so we must reconcile ourselves to the fact that within the same people—ethnographically united or not—different types of imagination constantly appear side by side. . . . It is just this community co-existing with the greatest individual differences which this book sets out to reduce to abstract principles."<sup>2</sup>

This was Wölfflin's aim and he succeeded in realizing it through one of the grandest exhibitions of the creative mind and process. In fact, he so perfectly reduced to abstract principles those similarities within the differences of Renaissance and Baroque styles that his resulting system has been erroneously appropriated as the key to the *interpretation* of art works of those periods.

Many teachers of the history of art, and especially those trained in the German tradition, find it sufficient to demonstrate how Wölfflin's system works. Few make the very important point of the man's creative genius in *evolving* his system—a point, that if gotten across, might well encourage further creative contributions in art history instead of a continuance of blind acceptance of the system as a kind of summary good for all time.

Some teachers go beyond Wölfflin's application of the system to the Renaissance and Baroque, and apply it with varying degrees of success to Greek and Roman art, Mayan and Aztec art, the art of the nineteenth century, and the art of the moderns. This kind of teaching is based neither on a concern for art history nor on a concern for art criticism: it is based on a concern for Wölfflin's *Principles of Art History*. It is all like teaching the history of western civilization by simple exposition of the principles evolved and

---

<sup>2</sup> *Ibid.*, pp. viii, ix.



followed by Spengler in his *Decline of the West*. And beyond this there is the more general tendency to construe *The Principles* as a set of *value judgments*. No confusion could be more complete. It is like appropriating the Mendelian Law for purposes of rendering moral judgments on mankind.

It is art criticism that has the task of making value judgments. It is cognizant of all of history: personal, social, religious, political, aesthetic, and philosophic. It takes into account recent learnings from the fields of psychology and psychoanalysis. Art criticism "consists of exegesis, immanent description, and judgment with a view to rendering a documented and suggestive estimate of the aesthetic values of works of art. Its most basic task is judgment or relating the aesthetic properties of a work of art to a scheme of possible aesthetic value relevant to artistic creations."<sup>3</sup> Art criticism is concerned with *appraisals* of aesthetic values in works of art. These appraisals are ideally made directly from the works under survey, not from reproductions or copies; and they are made taking into consideration the total milieu of their creations. This latter presupposes conversance with the relevant history of art.

It is in the confusion of art history as a system of style classification with the basic task of art criticism which is the rendering of judgments of aesthetic value, that a hybrid and unintelligible kind of art criticism has been born. With this kind of art "criticism" we are served up such "value judgments" as the following: Rembrandt's *Good Samaritan* is more "picturesque" than Raphael's *Disputa*; Botticelli's *Birth of Venus* is more "linearly plastic" than Ruben's *Descent from the Cross*; Velasquez's *Surrender of Breda* is more "painterly" than David's *The Battle of the Sabines*; Seurat's *Grande Jatte* is more "plainimetric" than Manet's *Dejeuner sur l'Herbe*; and Dali's *Premonition of Civil War* is "clearer" than Renoir's *Moulin de la Galette*. These contrastings and comparisons of stylistic characteristics, interesting as they are, are often used as the very heart of some "art critics'" comments that are meant to pass as judgments of aesthetic value. In this form, these comments are unworthy of classification as either art criticism or art history.

Now, the true critic of art is engaged in a creative task when he goes about his work of criticizing and evaluating works of art. He builds his criticism *anew* each time he goes before a work of art; he experiences a creative process, paralleling the experience of the painter who created the work under consideration. The true critic, by virtue of his submission to this process, knows the place of the more mechanical or objective factors in a painting, just as he knows the place of such factors in his critiques and judg-

<sup>3</sup> Gotshalk, D. W., *Art and the Social Order* (1947), p. 198.



ments. He does not mistake vocabulary, or terms, or systems of style classification for expressions in his own work, any more than he mistakes colors, or lines, or shapes for expression in painting.

Functional understanding, appreciation, and criticism of art works, when presented in the forms of lectures or critical essays, become creative expressions only when a process such as alluded to at the beginning of this article is undergone by the critic in those lectures or essays. And it is the creative quality of such kind of criticism that can communicate the necessary insight into the creative quality of the art work under consideration and thereby afford a more meaningful basis for judgments of aesthetic value. The traditional separation of artist and art critic into categories of the creative on the one hand, and the coldly expository on the other hand appears a basically artificial one.

The inclusion, in very recent years, in fine arts curricula of laboratory courses in the materials and techniques of painting, for example, is a positive recognition of the need for creative experience in direct connection with courses in the history and criticism of art. However, in the two universities in which I have had work in such courses, Harvard University and the University of Wisconsin, the emphasis is still on the *duplication of historically important mechanical processes* such as glazing with varnishes and the application of gold leaf to tempera panels. The actual studio process of creating a painting out of one's own experience, seeing the growing conception through to a unified and satisfying whole, is still lacking in almost all curricula aimed at preparing art historians and art critics.

The type of preparation that would allow art criticism *itself* to be a creative task is also lacking. It may not even be absolutely necessary (though, of course, highly desirable) that the would-be critic of art create in *paint* the better to criticize and judge paintings, if he can create in his *criticism*. After all, it is a first hand acquaintance with the creative *process* that is of most importance in his make-up, and not the *medium* in which the process functions. But to suppose that a person can intelligently and sympathetically criticize painting, yes, even pass value judgments concerning the aesthetics involved, and yet have no experience with the creative process in either the plastic arts or in criticism itself, is pretty absurd. It is true that some understanding of the creative process can be gleaned from texts on the subject and from personal records of creative artists; but in the main, if one has not had some experience in the process himself, the whole thing is likely to remain much of a mystery.

Actual experience with the creative process, as undergone in painting or

in art criticism itself, would tend to demonstrate to the budding critic that all of art is not to be explained in terms of the history of style. An artist realizes his work *within* personal and epochal styles, but style, as such, should be neither his aim nor his sought end. A painting takes its special characteristics as a result of the interaction of the artist's experience and the painting medium. Such experience would tend to demonstrate the tentative nature of all creativity: how a painting or a critique moves toward realization by means of decisions undertaken provisionally; and how these decisions are either abided by or abandoned on a largely intuitive basis. These things being demonstrated, the critic of art might see through the outward marks of epochal style on through the particularities of personal style, and on to the basic task of the artist: to create a work that looks and feels right, that matches his vision of reality and brings into an experiential unity the factors of feeling, form, and idea. The finished painting, as it stands before the critic, is an analogy of such a unity, just as his subsequent criticism and evaluation is an analogy of the painting. Both tell of the struggle to gain that unity; both are principally summaries of aesthetic relationships, not summaries of this or that historical event, nor this or that bend in the Seine, nor this or that system of style classification.

It is because I believe that judgments of aesthetic value rest almost entirely on the outcome of aesthetic experience as gained in the process of creating that I recommend first hand experience with the creative process as a kind of corrective for the errors of present day art criticism. For, I know of no better way to come by the facts of aesthetic experience than by a generous indulgence in the process of creation.

## OBSERVATIONS ON THE TOUR OF BERLIN MASTERPIECES

*By Karl M. Birkmeyer*

THE exhibition of Berlin Masterpieces was a rather heavy strain for all the museums which participated in their tour. Its enormous success, however, is beyond doubt. The record-breaking attendance figures at least can tell a very definite story and almost all museums were more than satisfied with the outcome of their endeavors.

Since the paintings are now safely back in Wiesbaden, Germany, and the high waves of excitement connected with the tour as such have subsided, it might be of value to give some thought to the aesthetic outcome of the exhibition, that is, the success in promoting the understanding of art through the educational department of the American museum.

The European museums in general are not familiar with this kind of large scale museum activities in the educational field. There have been some beginnings and fortunately more and more thought is given to these problems since the end of the war, but the U. S. museums undoubtedly are by far in the *avant guard*. Several reasons could be cited for this fact though the principal one is a matter of historical background. European museums in general were derived from imperial, royal or similar private collections which, in the course of the political and social upheavals of the 19th century, were opened to the public. The American museums were founded and supported by wealthy collectors and civic-minded citizens for the use of the community. In Europe it was the aristocratic collector who more or less voluntarily allowed the public to participate in the enjoyment of his accumulated artistic riches, whereas here, right from the beginning, the museum was founded by citizens for the common interest as a public cultural center. The social and historical development of the U. S. A. created a basic tendency toward civic-mindedness and common public interest which is not paralleled by similar European endeavors.

The tour of Berlin Masterpieces can be regarded as a test of the efficiency of the museum as a public cultural institution. It was unprecedented as an enterprise and an unprecedented experience for each participating museum. The lessons of the tour have considerable value in the wide and ever growing discussion in regard to the educational duties, facilities and techniques of the

museums. Published in the previous issue of the COLLEGE ART JOURNAL (Vol. VIII, No. 3, p. 178ff.), the papers on museum education read at the Baltimore Conference in January this year show the great attention paid to the problem as well as the great responsibility of maintaining educational leadership in the cultural field.

The leading institutions serving the broad public in fine arts appreciation are the museums. Art schools and the fine arts departments of the universities and colleges have basically a different aim, namely, the training of artists or art historians. It is true, both do a good deal by way of art appreciation for a rather large group of students not interested in becoming artists or art historians, but the strata of people thus reached are limited and their art education rather a by-product of professional training rather than the intended goal of art appreciation.

In spite of all the experiments, endeavors and even actual work in the field, there is little genuine art appreciation in public schools. The main responsibility in that direction lies still with the museum. Within its organization the educational and public relations work bears the greatest amount of responsibility, because through them the conservation and research activities on the art objects branch out to the broad and uninformed public. Publicity is already recognized as a most important factor in the educational field, but its standards should stand up to the quality of the objects it wants to sell. For the first television show of the Berlin Masterpieces at the Metropolitan Museum in New York, NBC had prepared a 14-page script beginning with Titian's *Venus with the Organplayer* and an imitation of Hitler's voice: "A lush Italian nude! Bah! She's no fraulein for making soldiers for the Reich! Just a soft woman with her silly poodle and a young fop. It should be destroyed—unless we can sell it for gun money!" Thanks to the firm intervention of Mr. Francis H. Taylor these and similar outbreaks were deleted. Of course, the historical background of the Berlin Masterpieces offered quite a variety of easy and cheap propagandistic baits and most of them were well exploited. But it is a question whether that lady in the Middle West who expressed her amazement about the Germans who had been able to paint all these paintings with slave labor actually got much aesthetic enjoyment out of them. And why some American newsmen called the show "Nazi Art Captured by U. S." is still to be wondered, because the only non-aesthetic factor of importance related to the show was that the paintings had not been and were not going to be captured by the U. S.

Many more examples of this kind could be quoted. There might be

people, however, in whose opinion these mistakes are irrelevant—they certainly were as far as affecting the Nazis is concerned—but dramatization always bears in itself the great danger of colportage which at the outset ruins the intended aesthetic or cultural effect of art exhibitions and the regular publicity given to them. Publicity, as I see it, should try to eliminate as many external impertinent factors from the propaganda as possible. Of course, reporters have their own methods, objectives and especially techniques. Dramatization is inherent to their work; they must look for actual news that is exciting. On the other hand, there is or should be enough excitement contained in a good work of art as such, and cooperation between museum and news agency need not be too difficult to achieve the right balance of dramatization and artistic values.

One of the greatest features in the publicity for the Berlin Masterpieces was their evaluation of \$80,000,000, or after the reduction of the 202 to 100 paintings, of \$50,000,000. I do not know who appraised them, but this sum accompanied them all over the country, the most valuable pieces being Rembrandt's *Man with the Golden Helmet* and Vermeer's *Lady with the Pearl Necklace*. Within a few months their initial value of \$1,000,000 grew to \$3,000,000. Hundreds of times I was asked in the exhibition where the two \$3,000,000 paintings were hanging and almost as frequently I overheard the remark that the Rembrandt is so stupendous because the eyes of the portrayed man follow the spectator whatever his position in relation to the painting. In the Vermeer it was really visible sun beams. That seemed to give the equation: those eyes and those sunbeams must each equal \$3,000,000.

These instances are not irrelevant. Pointed or overemphasized as they might be, they are a clear demonstration of publicity shortcomings. Impressions once created by propaganda are difficult to correct. The museum's educational and publicity program requires a basic sobriety and honesty because it has to stand up to the dignity of art and to the sincerity of the artist.

The same principle covers the actual interpretation of the art objects. In this respect the museums did an enormous job with the Berlin Paintings. According to the size of the available staff and the customary routine of each museum, lectures with lantern slides ranged from one weekly to eight daily. Outside lecturers had been asked to participate, directors and curators gave talks, and members of local civic and women's clubs were given short training courses on the collection to prepare them for lectures to children. In order to cope with the high attendance and the desire for talks, the Toledo



Museum of Art, for example, had recorded several different lectures and ran them off each hour. In many cases, gallery talks had to be given up because of traffic difficulties.

The exhibitions of Berlin Masterpieces created the ideal situation whereby the museums were able to attract people who never before had entered their premises. In St. Louis, where the show had its greatest success outside of Washington, I saw a bartender and the cashier discuss the paintings with the catalog in hand. Taxicab drivers asked me whether I had seen those paintings; one of them called it "a gorgeous show" and had been there twice. There are thousands of such instances which I could report. And those people were eager to see the paintings themselves, not the decorative surroundings. It was a different situation from the old story about the Washington cab driver who, in answer to his customer's question about what he liked best at the National Gallery, gave the honest reply, "Them black columns up there."

Paintings offer several ways of approach. The story of their creation, the purpose they were made for, the technical processes of producing, conserving and restoring them, their subject, the history of their existence, and then the subtler problems of composition, design, color, etc. Everything can have a bearing on its interpretation of the artistic value. But there is one great danger: the spectator can be touched by the story of Atalanta and Meleager or by the way Rubens rendered it. It certainly is already some success if he is touched at all. Then his mind might be occupied for a while with the object, out of which occupation an aesthetic understanding can grow. Though non-artistic elements of an art object can play an important role in promoting an aesthetic participation, it should always be kept in mind that they are nothing but exterior scaffoldings constructed to help bridge the gap between spectator and art object. It happens so very easily that they are taken as aims *per se* which often creates the shallow and false façade of so-called knowledge.

The problem of knowledge is the real crux of the problem of art appreciation. Knowledge has a very pleasing effect on the knowing person. With the knowledge of the date of a painting, one is easily inclined to think that one knows the painting too. The modern mind is overcome by its accumulated knowledge of all histories and cultures and the possibilities to augment this knowledge. The contemporary school system still suffers from an overemphasis on conveying factual knowledge: the logical presentation of logical data, a logic which seems to have been derived from the apparently overwhelmingly important mathematical or physical sciences.



Compare, for example, the comments on a classical text by an Italian philologist of the 15th century with a modern book on the same subject. Where once there appeared a great aesthetic impact and little factual knowledge, so it seems the impact is now lost in the accumulation of data and facts. It is the dehumanization of culture brought about by an amount of knowledge which nobody can digest. The problem now is not cutting down the knowledge, but balancing it by the cultivation of a neglected sense of aesthetic value.

In this respect the museums have enormous possibilities as well as duties. They are not to teach art history in order to make little art historians out of the public. It is impossible to impose such a demand on the general public who are absorbed in making a living. What the museum should do is penetrate their lives with a feeling for, and eventually understanding of, artistic values. This public the museum should seek in its Sunday attendance and the museum's task is to convert this "Sunday afternoon culture" to an all-week behavior. That cannot be done by offering a series of data concerning the life and work of an artist. Data should be named only if they assist the layman's approach to an art object or if they are significant and expressive of an aesthetic phenomenon. Lectures, therefore, should not be imitations of art historical lectures in universities. The aims of those courses are very different, in the one case the art expert and in the other the amateur in the genuine and very positive sense of the word.

Teaching history of art by the museum is bound to be haphazard. That is not a shortcoming, but a definite advantage in that the public should learn to take an art object as an actual experience in their present day life and not as representing a past cultural period. That is the basis and objective of art appreciation for both teacher and audience.

In spite of the enormous riches in art objects of all periods in the world today, their message has been neglected. That is visible in the calamity and and shallowness of modern "culture" and is still more apparent in the recent history of Europe. In early 1946 when the German papers published the report that the Russians had admitted (which they never did) to have removed Raphael's *Sistine Madonna* as reparation for Stalingrad from Dresden to Moscow, the late art critic Ernst Benkard wrote an article on the painting and that event. His conclusion was: "We had the *Sistine Madonna* for about 200 years. If we had really looked at it the way such a masterpiece ought to be looked at, the series of events which led to its removal from German territory would never have happened." Such argument is one-sided because it

does not seem to include many other factors pertinent to the chain of causes winding up in the destruction of Germany, but it does, I think, emphasize a significant factor.

But by striking those heads of the hydra which had risen up in Germany, the hydra itself is not killed. In Germany there came only to full power and complete materialization what is visible or noticeable in different shades all over the world. The danger is still with us. Art museums can and must play a most important role in facing this danger. That is not to be done by distributing art historical data but by making the cultural heritage of mankind as represented in the artistic collections alive for the so-called "uneducated" public. Art is not an embellishing veil thrown over the bare reality of life as the aestheticism of the late 19th century conceived it. Aesthetic values are either an integral part of the human existence or a meaningless misunderstanding. As Nietzsche said, "The world is understandable as aesthetic phenomenon only."



The William A. Farnsworth Library and Art Museum, Rockland, Maine

## A SMALL ART MUSEUM'S FIRST YEAR

*By James M. Brown, III*

THE city of Rockland, Maine, population 8,800, became famous in the late 19th century for the production of lime and as a seaport and shipbuilding center. The 20th century saw a decline in the city's fortunes with a brief revival during both World Wars. The effort is now being made to consolidate the city's economic position which is dependent largely on the seafood and lime industries, and to improve its existing resources. Under the city manager plan a new school has been built, the streets repaved, old debts paid off and the fire department expanded. With such progress the acceptance of new ideas is making headway and it was into this climate that the William A. Farnsworth Art Museum was projected.

The new museum came into being through the generosity of Miss Lucy C. Farnsworth of Rockland, who died in 1935 at the age of 97. The sole surviving member of that branch of the Farnsworth family, Miss Lucy lived the last 25 years of her life in solitude, taking little or no interest in the busy life of the town going on literally at her doorsteps. The large Greek Revival mansion, known as the Farnsworth Homestead, still presents an austere front to the crowded little side street just off the main thoroughfare. Even after the fifteen years that have elapsed since her death, the eccentricities of the old lady continue to be a topic of vital interest to the townspeople of Rockland, and they have scarcely recovered from their surprise upon learning of the bequests made in her will. The bulk of the estate, amounting to over \$1,000,000, was left in trust to the Boston Safe Deposit and Trust Company for the establishment and maintenance of an art museum in the city of Rockland to serve as a memorial to her father, William A. Farnsworth. Miss Farnsworth further stipulated that the family homestead be preserved as a monument to the taste and manners of the Victorian era. Illustrative of the elaborate detail in which this latter bequest has been carried out are such features as the draped charcoal portrait of her father which stands on an easel in the parlor, and the double kitchen range which had been custom built to provide Miss Lucy and her mother with separate cooking facilities since they had not been on speaking terms for many years.

Of first importance, however, has been the construction of an art museum on property adjacent to the homestead. Here Miss Farnsworth acted

wisely in leaving the details of collecting and administration to the trustee. Furthermore, with typical New England foresight, she specified that an office block be built upon her land extending along Main Street, the net income from which would provide additional funds for the maintenance of the museum and the homestead.

The Boston Safe Deposit and Trust Company, as trustee, lost no time in appointing a committee, headed by Robert P. Bellows of Boston, trustee of the Boston Museum of Fine Arts and head of the Boston Art Commission, to study the problem with reference to the type of building to be erected and to the direction which the formation of a collection should take. By June of 1948 the museum building was completed and turned over by the architects to the trustee. A two-story brick colonial edifice, the museum contains two large and three small exhibition galleries, a library equal in size to the main gallery, a small auditorium with projection booth, work shop, studio, lecture hall and a service kitchen. Ample storage space and shipping room are provided for and a service elevator complete the facilities. The entire building is air conditioned.

By this time work on assembling a collection, primarily in the field of 19th and 20th century American paintings, drawings and prints, had progressed sufficiently to set the date for the formal opening to take place on Aug. 15, 1948. The director, appointed by the trustee in April of that year, announced in the opening address that "although the museum was privately endowed, it was in every other sense a public institution."

No definite ideas of the purpose of such an institution seemed to exist in the minds of the general public up to that time, and, moreover, a certain resistance to the project caused by memories of Miss Farnsworth's own rather eccentric personality had to be overcome. Therefore, it was necessary at once to launch a program of exhibitions and activities with a two-fold purpose in mind: first, to draw as heavily as possible on public interest through a fairly rapid rotation of exhibitions, and secondly, to instill in the public mind by means of a varied program of activities and services the idea of the museum as a cultural center. It was also necessary to undertake such a program not with a view towards competing with, but rather supplementing the work being done by already existing civic organizations, making only such innovations in cultural activities as demanded by public interest. Last winter the museum published an advertisement on the front page of the local paper asking the reader's aid in determining the museum's program. Interests were noted in an accompanying blank and the museum's local mailing list was thus begun. The museum has, as yet, no membership plan.

The pattern followed by a museum in becoming a cultural center is now a familiar one. The challenge lies in its adaptation to a specific community.<sup>1</sup> As an example, at one time there had been an active theatrical group in the city of Rockland which had come to an end with the war. This summer the museum offered a free course in the principles of acting which resulted in the reestablishment of the group. The proceeds from the play presented at the conclusion of the course (appropriately enough "Our Town" by Thornton Wilder) were given to the high school for the furtherance of dramatic activity there.

With respect to the museum's program of activities in general, it is well to state here the policy followed by the Farnworth Museum in its effort to enable as great a number of people as possible to enjoy and profit by the facilities available. The museum's auditorium, library, studio and workshop are at the disposal, without charge, of any non-factional educational or cultural group in or around the city of Rockland. Regularly using these facilities are various young people's clubs, such as the Airplane Model Club, Boat Model Club, Junior Camera Club, and such adult groups as the Camera Club, Rockland Women's Club, The Farm Bureau, The Maine Coast Craftsmen, The Coast Guard Auxiliary, The Shakespeare Club, Current Events Club and Garden Club. The only exception to activities without charge are the children's and adults' classes which pay a minimum fee to cover the cost of materials. Children pay \$2.00 for twelve lessons, adults \$5.00 for eight lessons.

In planning the year's program it was recognized that the summer and winter activities would have a different character. Rockland is the gateway to the Penobscot resort area which includes the towns of Camden, Belfast, Northeast Harbor and Bar Harbor. As a consequence, the museum's summer program was designed to appeal to both the cosmopolitan tastes of the vacation-bound visitors and the local population. Andrew Wyeth, Waldo Peirce, Willard Cummings, John Marin, Marsden Hartley, Joseph de Martini, Stephen Etnier, Alexander Bower, and William Zorach were among those artists represented. Examples of the Hudson River School with emphasis on the state of Maine and exhibitions of Maine's best craft work rounded out the summer program. Exhibitions in which local interest and top quality find a meeting point have the greatest appeal for both residents and visitors.

---

<sup>1</sup> Mr. Charles H. Sawyer, director of the Division of the Arts, Yale University, presented his paper "Museum Acquisition Policies" before the meeting of the American Association of Museums in Quebec, May, 1947, as it applied to this museum. It was published in *The Museum News*, Vol. 25, No. 20, April 15, 1948.



The year-round resident appreciates seeing what is familiar and the visitor expects to find exhibitions which are not duplicates of those which he has just seen in the cities. In this way too the native artist is assured of a wide audience.

In the winter months painting and craft work from out of the state and of foreign origin are featured together with exhibitions quite local in character, such as the Knox County Camera Club Annual and Favorite Heirlooms exhibitions. Here the aim has been to acquaint the public with the best from other periods and places, as well as to acquaint the local artist with new approaches and materials. It has been found that exhibitions designed primarily for the local population meet with greater success if they are built around some familiar element in the subject matter or in the locale in which the object is produced. This familiar element thus serves as an anchor in the realm of the aesthetic. It must be remembered that practical considerations have priority in a community such as Rockland, and in the minds of many citizens there may still be the thought that a school or hospital would have been of far greater benefit to the public as a whole than an art museum. Therefore, the museum must strive to break down the barriers of resistance as well as to broaden the intellectual horizons of the town. During these first few years of operation the museum will concentrate on taking the quality of strangeness from art and will attempt to convince the public of the practical as well as cultural value of an art museum in a community of this size. The atmosphere of the museum itself is an important factor to be taken into account. Great care is given to the maintenance of the building as a show place which in turn enhances the appearance of the town. Music in the library and chairs in the gallery make the visitors welcome and it is with a feeling of relief that he finds he is not expected to be awed.

The museum can undertake many kinds of cultural activities without losing its identity as an art museum. It can become the core of an integrated community program which will regard the museum as its headquarters and reference center. Already the museum has secured full cooperation from the public school system and local civic organizations. The Rockland Film Council, for example, makes its film projector available, and provides a film once a month for showing to the children's art classes. The high school, at the invitation of the museum, now holds all of its art classes in the museum studio, and the class hears occasional lectures on the collection of the museum and art history prepared especially for them. Afternoon concerts of recorded music are held in the library, interested townspeople and the local music store lending records to supplement the museum's own collection.



Attendance for the first year was 22,682.

The long range task of these first few years is to develop in a population which had never known a museum and, moreover, did not ask for one, a real consciousness of its worth. The museum must actively enrich the life of the community and not wait for the mildly curious to wander in. It must accomplish this without pushing. Rather by suggestion it must create the demand and then satisfy this demand with adherence to local interests combined with the highest standards of quality. With the active exercise of one's power of discrimination it will be demonstrated that the enjoyment of all things becomes keener and that it is the development of the intellect and not the factor of time which determines how much and what we enjoy.



HANS ALEXANDER MÜLLER, *Self Portrait*, Woodcut

*Courtesy Cleveland Institute of Art*

## EXPERIENCING ART IN A COLLEGE UNION

*By Kenneth R. Hopkins*

AT the University of Wisconsin, the Memorial Union building has been characterized by a past president as the "University's living room." It is fitting that in the Union there is a program of art experience aimed directly at the student body and other visitors in a life situation that is as familiar and congenial as one's own living room. The Union is the University's Division of Social Education. As such it is engaged in education in a practical if informal manner. Included in this program of social education is the Union's own belief in art as a basic value in educational experience.

The Union has been fortunate in having as its director a person who, besides his nationwide reputation as a leading Union director, also has made a place for himself as a leading art historian. With this belief and understanding of art as a source of educational experience, Porter Butts has pushed constantly for a greater interest in art by integrating art as part and parcel of the Union's educational and social program. In this respect we feel that the Wisconsin Memorial Union is unique among college unions in this country.

As the Union has grown over the years, so has the art program offered to the students grown. When the new theater wing was planned and built, adding infinitely to the already broad cultural activity of the Union, it was only natural that another gallery be included in this building addition. Thus, perhaps, we have the only college union boasting two art galleries, running concurrent shows at all times.

This situation in itself is one that offers unlimited opportunities for worth while artistic experience to the Union visitors, five million strong a year. With two galleries it is also possible for the Gallery Committee to select discriminatingly exhibitions of great contrast in content and technique. The choosing and hanging of the shows and the resulting exhibitions may thus in themselves offer a creative problem that cannot help stimulate interest and effort in the student groups who do the work.

A great deal of time is spent by the student Gallery Committee, which is in complete charge of selecting and hanging these exhibitions, in culling over possible shows, handling the voluminous correspondence that must go with selection, doing the research and investigation into artists' backgrounds,

techniques, etc., for publicity releases as well as for determining the relative importance of a particular artist for exhibition value to the visitors.

Since in the school year there are just so many weeks available for these shows and the numbers of possibilities are infinite, the committee must choose and choose intelligently. It is almost impossible to determine the precise value and character of an exhibition before it is displayed and the committee sometimes finds a show disappointing in view of the early expectations. In the long run this experience actually is valuable as a learning situation, for by errors in judgment the committee learns to discriminate more carefully in its future selections and to consider the many factors involved in exhibition scheduling rather than just accept first opinions. The committee's faculty adviser enters in here to point out at opportune times the necessity of careful advance exploration and considered opinion.

The committee must always include in its decision the factor of the general value of a show to a great number of heterogeneous people. These range from freshmen from India to alumni from Milwaukee. At all times must the committee remember that the student body is not composed of artists—that, in effect, the number of art students is only a small percentage of the total school enrollment. Thus, if the Gallery Committee personnel itself includes an over-proportion of art students, the resulting one-sided judgment often shows up in the exhibition schedule. It is necessary for the faculty adviser to hold back this natural tendency of young art students to present an overabundance of the more advanced trends in art.

I think the average year's schedule of shows in our two galleries reveals great care and diversity in selection. In actuality there are no limits on what the students may decide to hang except the ever present financial one. However, last spring even that we were able to by-pass. A generous amount from a fund donated to the university by an alumnus was allocated for the purpose of bringing an old masters' show from the Metropolitan Museum of Art to Wisconsin. Twenty-four-hour-a-day guards were hired and the twenty-six paintings and one tapestry included in the show were viewed by record gallery crowds for nearly two months. Sixty-six thousand one hundred twelve people from all parts of Wisconsin as well as other Midwest states flocked to Madison to see the paintings they had only hitherto been able to read about. Theodore Rousseau, curator of paintings at the Metropolitan, flew out to give a lecture to a theater packed with an audience of more than one thousand people.

This show, it is true, was an exception, but it is one we hope to repeat in kind every two or three years. The enthusiasm for this exhibition was so far beyond expectations that it is possible the demand will bring about some sort of permanent plan for more masterpieces shows. People coming into the

Union are often heard to say, "This is the place where the Old Masters were" and the small fry still look into the gallery in vain for the armed guards.

In last year's program there were included among the shows in our galleries, besides the Old Masters, a Frank Lloyd Wright exhibition (Wright also lectured to a standing room only audience in the theater), a Portinari show including work from Helena Rubenstein's collection, a Kathe Kollwitz show, paintings by Aaron Bohrod (Wisconsin's artist-in-residence) and Joseph Albers, the Wisconsin State Centennial Exhibition, and many others. In the coming year we will have shows from the Bertha Schaefer Gallery in New York, the Moholy-Nagy Memorial exhibition, water color and print shows, as well as our annual shows: Wisconsin Rural Art, the Student exhibition, and the Wisconsin Salon of Art. These latter shows are arranged for and hung by our student committee. They are annual events and serve to add a certain continuity to our yearly program. Caring for and hanging these annual exhibitions affords the committee invaluable experience in handling large competitions in a professional manner.

It sometimes seems miraculous the amount of energy students voluntarily expend in working out the details of presenting these large exhibitions. All work, except the Rural Art show which is largely taken care of by the university's Rural Sociology Department, is fully shouldered by the students. Judges are invited from distant points, are accommodated at the Union for the two or three days of judging, are shown about and entertained by the students, are assisted by students in all phases of judging usually performed by a museum staff. The good fellowship and spontaneity of this working situation with professional artists and critics of national reputation give students the benefits of educational experience otherwise totally impossible.

Not only is the student Gallery Committee responsible for all exhibitions; it also maintains and cares for the Union Loan Collection, which is another special feature of the Union's art program. The Loan Collection is aptly named. It is composed of hundreds of *original* paintings and graphics, added to each year by gifts and by purchases from the annual shows. The paintings are kept in repair, framed if necessary, and hung by the Gallery Committee. Part of this collection is utilized to decorate rooms throughout the Union. These paintings are rotated so that there are new notes of artistic interest in the Union lounges.

The main purpose of the Loan Collection, however, is much broader in scope and character. Each semester during the first week or so, a day is set aside in which students may come to the Union, view the paintings in the collection, select one, and for a fee of fifty cents rent that painting or print for use in his room, dormitory, fraternity, or sorority house. Needless to

say the response to this painting renting service is tremendous each semester. It is wonderful to see students rushing to stand in line to await their chance to select a work of art. It is always on a first come, first served basis and many students wait a long time to be first on the line. There are rarely any paintings left at the end of the day and there is always great competition among students for what they consider the best paintings.

Here is art used in a manner that cannot help bring returns in appreciational value. The wear and tear is hard on the frames, true, but art is meant to be seen and used. A painting on the wall of a fraternity house constantly viewed and enjoyed as something students have picked out and like is doing its job whereas it has no purpose at all packed away in our basement storeroom. Habits learned early in life are likely to remain and the habit of having original art work on one's living room walls, in the Union and in the rooming house or dorm is likely to carry over into later life.

This is a university-wide course in art appreciation incorporating artistic experience of a real and practical nature. The best part of it is its voluntary aspect. No one forces the students to come to rent a painting. No course requirements are being met by this process. While others talk about art appreciation on a practical level, the Wisconsin Union is doing something about it that pays off in results.

We find that a house that has had good paintings from the collection in the past demands good ones again and the boys or girls who come to rent the paintings for the house know what they want. It is amazing to listen to the arguments that often develop over conflicting opinions as to choices for a certain house coming from engineering or agricultural students or physical education majors who in many other cases under different circumstances have considered fine art something foreign and silly, and "real" art that only of Varga and Petty. Often we receive a return visit from some student with a painting soon after the rental day who is very unhappy about the choice he has made. It seems that that particular painting just doesn't look good in his room or in the house and he wants to know whether it would be possible for him to exchange it for one more suitable in color or design. Students who never before judged any art from a personal basis suddenly develop into discriminating critics of color, pattern, frames, and subject matter.

The Union's art program is only one part of the total Union cultural and social educational function. Linking this comprehensive art appreciation idea with the constant procession of other cultural and social activities in the theater, the library, the lounges, and the ballroom will give some idea of the possibilities utilized in a program of artistic experience in one college union.



## PAUL KLEE AND DESSAU IN 1929\*

*By Gerhard Kadow*

AT the Bauhaus in Dessau, the three painters, Feininger, Kandinsky, and Klee, occupied an entirely different position from the one I had expected. Architecture had been assigned the leading role from the start and at the time of my affiliation with the Haus in 1929, the reputation of these painters was used only as a billboard for the institute.

Gropius resigned his directorship in 1928. Hannes Meyer, his successor, aimed to create a structure to serve man in tool-like fashion. His main work of the period—the school at Bernau—clearly indicates conditions. A building was conceived as a living organism. Technological inventions, often used in lavish profusion, served the single purpose of enabling men in a group to live without friction. Each object, every color had its explanation in terms of a biological and sociological theory. The spiritually expressive qualities of form, however, were neglected; the final entity, seemingly externally and internally so complete, was robbed of form. The living organism was given no face.

It is obvious that pictures were banned from such a world. The white and empty wall became a cardinal principle. Any color which might appear on the smooth wall had to serve some purpose, if only a psychological one.

Four painters lived in this atmosphere. Schlemmer was the first to draw the obvious conclusion. He left the Bauhaus in 1928. Klee decided in 1931 to accept a professorship in Düsseldorf. Feininger lived in pointed retirement, had not taught in years, and spent the entire summer at the Baltic. Kandinsky, on the other hand, accepted the challenge. He taught during the first semester and conducted his painting classes at home in the studio. With his clear intellect and cosmopolitan manners, he parried all attacks, attacks which in his case were mainly of a political nature. As a result, his following was a small one. Only after Mies Van Der Rohe became director did this situation improve.

Klee gave instruction and conducted painting classes as did Kandinsky; but he was neither hated nor attacked. He lived like a strange being in the rationalistic and political world of the Haus. His withdrawal was respected. Typical of prevailing conditions was the situation in which, when it was

\* Translated by Lazlo Hetenyi from the catalog of an exhibition of Klee's late work held in Düsseldorf, Nov.-Dec., 1948.

announced that a department meeting was to be moved to Friday afternoon, I objected that Friday was the time for Klee's class in painting, which provoked gales of laughter.

To outward appearances Klee's teaching was quiet, almost silent. He would enter the room and immediately start to talk or illustrate on the blackboard, often with both hands at once. His reserve and remoteness tended to accentuate the impact of his speaking. In case of some disturbance, he could become quite provoked, even angry.

In his course Klee presented a genesis of forms and colors. The ideas he developed were so general and basic that beyond being fundamentals for prospective painters they also served as foundations for students from every department of the Haus.

Life is grasped in its origin and its survival through change. The potentialities and powers of nature are taken into account, also the means conceived by man to exploit the given facts of nature. From the point, a concept, an intangible, motion or expansion creates the relative shape of a visible point, namely, the line and plane. The fundamental geometrical and free forms are analysed, their nature examined. The hidden powers of forms are recognized, their possibilities are developed, the combination of forms into rhythmic groupings, into structures, is made clear in the projected world of geometry as well as in the free forms of nature. All powerful is the principle of economy, i. e. the minimum but most lucid application of means for the achievement of the maximum results. Contact with nature must be maintained, but our interests no longer lie in imitation. We now work with an understanding of nature, her laws; we create like nature. Anything created by man, even if it be purely imagined, non-material, is nevertheless subject to laws identical with or similar to those developed by nature. Only in this way can a creation today remain "human," only so does it not lose itself in inhuman, unemotional and dead speculations.

Although Klee used a rather special vocabulary in expressing his thoughts, yet his sentences were organized simply and with a great deal of clarity. He never spoke a sentence for the sake of beautiful words, and he never tolerated a vague thought, though often touching on regions beyond logic.

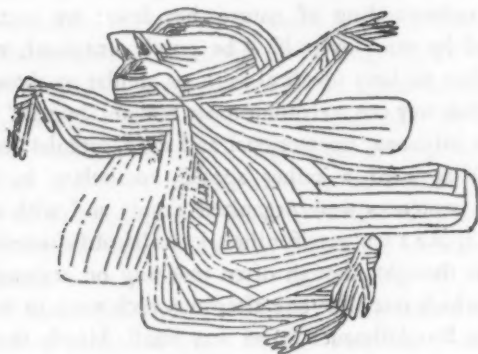
The group which met Klee one afternoon each week in the studio of the master's house in Burgkühnauer Street was small. Mostly there were six or seven people, rarely more than 10. In addition to young painters, some people would come who wanted to tackle more thoroughly the problems of new creation.

As one entered, the house was very quiet. In contrast to other masters of

the Bauhaus, old furniture, highly polished and seemingly inherited, was very much in evidence. The largest wall in the studio was painted black and was hung with new and half finished paintings. The room was arranged for students. Chairs stood in a semicircle and in the center of it, in front of two or three easels was an old rocker. We sat behind Klee who quietly swayed in his rocking chair. Our pictures completed during the week stood on the easels. As a matter of principle we painted at home, independent of instruction. Each brought his pictures to painting class for discussion.

Klee inspected the paintings in perfect silence. Then he suddenly started to talk, not about the excellencies or deficiencies of a work, but about general problems of painting which he saw in our canvases. He developed an exhaustive analysis and demonstrated things which our talent created subconsciously and brought clarity into the world of our imagination. He often taught us to see our paintings for the first time. Criticism of a work was latently present in these remarks but it was rarely stated openly and, as a result, was sensed that much more intensely.

After these discourses, at times giving the effect of monologues, we continued to talk and smoke around a big, gray, glazed clay pot which was placed in the circle. The relationship between Klee and his students is more precisely given in a remark he once laughingly made: that we really should not be paying tuition, but that he, the teacher, should be paying us for he felt that the stimulation he received from us was far in excess of that which he gave.



Creator II, Paul Klee, Drawing

*Courtesy Buchholz Gallery*

## WALT KUHN

*By Philip Rhys Adams*

WALT KUHN'S death on July 13, 1949, at the age of 69 ended a year's illness and closed one of the most fruitful careers in the history of American painting. No one who felt the full shock of that hawk-like personality with its fierce independence, will ever forget it. But an artist's epitaph is his work, and the same electric force that drove the Armory Show into being in 1913 charged his later painting.

Vital though these single, highly personal canvases are, there is more in them than the physical energy which many American painters have shown, and which is so likely to fade with the middle years. There were two essential preservatives added to Walt Kuhn's creative drive: knowledge and a deep power of self-criticism. Naming Arthur B. Davies as his chief formative influence, he always thanked him for opening his eyes to the whole sweep of the arts, for requiring him to judge his work "under the aspect of eternity." Walt Kuhn would have used no such bookish phrase, but from this lonely vantage point he looked with impatience at those painters who let the limitations of their style or period excuse them from the final effort. He would point out that no athlete worthy of his spikes wanted to run against anything but the world record, that "Ruysdael could paint a tree; Corot could paint a figure. If you can't paint a tree as well as Ruysdael or a figure as well as Corot, you're not painting." It may be an unreachable goal, but in running for it a good many lesser records might fall, and even the failures would be creditable.

Walt Kuhn wanted his work measured by no easier standard. He felt that any artist, and he was careful in his use of the word, would almost incidentally be a record of his time, saying, "You can fake a man but you can't fake a period." Few men have been so fully identified with their own artistic generation; he had a cubist drawing by Picasso and an early Brancusi head, both gifts of the artists, in his studio along with photographs of archaic Greek sculpture. He respected and understood his friend Derain's eclectic discrimination, and while distrusting what he called the "mass production" of the leading Europeans he acknowledged their healthy influence on the decorative style of his day. In one of his last reflections on the Armory Show he said, "It's strange that we didn't realise in 1913 that most of it, excepting Cézanne, was a kind of industrial art."

He went through his own discipline of abstract experiment, digesting what was needful to him, rejecting the rest. Out of these experiences came the taste which helped build the Quinn, Bliss and Harriman collections, and was generously given to a company of younger artists and critics.

Yet he saw a sort of historic impropriety in the century-long dominance of Parisian style, saying, "How much better if American art could have grown out of Dutch painting, for example, instead of our having to fit ourselves into a French frame, which no American can ever do." For himself, Walt Kuhn with his Bavarian name was New York-born and half Spanish, which may account for the basic austerity of his painting. The Spanish mother must have had some part in shaping his unyielding idea of human dignity.

This idea is the inmost meaning of his art; and art to him was all meaning, communicating by many signs and on many levels perhaps, but always and unmistakably speaking. "All art is metaphor," he said. His own symbols emerged naturally from his love of the theater, the true microcosm of the show-ring, or from trees in Maine, or the unposed still-life of drugstore counters.

Walt Kuhn's art began to mature in the mid-1920's and grew steadily towards its classic fulfilment. This classic quality of utterly simple statement can be as deceptive as a Beethoven quartet is to a careless listener. In spite of his early leadership, Walt Kuhn has sometimes been accused of misunderstanding or of faltering and reacting against the modern movement. Walt Kuhn never turned his back on anything. Pioneer to the end, his painting throws a clear beam through the half-light of the present to mark the future's path.

---

### ERRATUM

In the contributor's column of the Summer issue of the JOURNAL, Professor Paul M. Laporte should have been listed as a full professor of fine arts at Macalester College instead of assistant professor.



# CONTEMPORARY DOCUMENTS

## LETTERS TO A WOMAN PAINTER<sup>1</sup>

*By Max Beckmann*

### I

TO be sure it is an imperfect, not to say a foolish, undertaking to try to put into words ideas about art in general, because, whether you like it or not, every man is bound to speak for himself and for his own soul. Consequently, objectivity or fairness in discussing art is impossible. Moreover, there are certain definite ideas that may *only* be expressed by art. Otherwise, what would be the need for painting, poetry, or music? So, in the last analysis, there remains only a faith, that belief in the individual personality which, with more or less energy or intelligence, puts forward its own convictions.

Now you maintain that you have this faith and you want to concentrate it upon my personality and you want to partake of my wisdom. Well, I must admit that at times you are really interested in painting and cannot suppress a sort of feeling of contentment that you have this faith, even though I am convinced that your really deep interest in art is not yet too much developed. For I have often observed that fashion shows, bridge teas, tennis parties, and football games absorb a great deal of your interest and lead your attentions into idle ways. Be that as it may. You are pretty and attractive, which in a way is regrettable, for I am forced to say a few things to you that, frankly, makes me a bit uncomfortable.

In the development of your taste you have already left behind certain things: those fall landscapes in brown and wine red, and those especially beautiful and edible still lifes of the old Dutch school no longer tempt you as they did before. Yes, you have assured me, even those prismatic constructions, pictures of recent years, give you that sad feeling of boredom that you so much want to get rid of. And yet formerly you were so proud of understanding these things alone.

And now. What now? There you stand not knowing your way in or out. Abstract things bore you just as much as academic perfections, and ruefully you let your eyes fall on the violet red of your nail polish as if it were the last reality that remained to you! But in spite of it all, don't despair. There are still

---

<sup>1</sup> Translated by Mrs. Max Beckmann and Perry T. Rathbone.

possibilities, even though they are at the moment somewhat hidden. I know very well that in the realm of pure concentration your greatest enemies are the evils of the big wide world: motor cars, photographs, movies—all those things that more or less consciously take away from people the belief in their own individuality and their transcendent possibilities and turn them into stereotyped men.

However, as I have said, we need not give up the hope of searching and finding the way out of the dark circle of machine phantoms in order to arrive at a higher reality. You can see that what you need is difficult to express in words, for what you need is just the things that, in a sense, constitute the grace and gift of art. The important thing is first of all to have a real love for the visible world that lies outside ourselves as well as to know the deep secret of what goes on within ourselves. For the visible world in combination with our inner selves provides the realm where we may seek infinitely for the individuality of our own souls. In the best art this search has always existed. It has been, strictly speaking, a search for something abstract. And today it remains urgently necessary to express even more strongly one's own individuality. Every form of significant art from Bellini to Henri Rousseau has ultimately been abstract.

Remember that depth in space in a work of art (in sculpture too, although the sculptor must work in a different medium) is always decisive. The essential meaning of space or volume is identical with individuality, or that which mankind calls God. For, in the beginning there was space, that frightening and unthinkable invention of the Force of the Universe. Time is the invention of mankind; space or volume, the palace of the gods.

But we must not digress into metaphysics or philosophy. Only do not forget that the appearance of things in space is the gift of God, and if this is disregarded in composing new forms, then there is the danger of your work being damned by weakness or foolishness, or at best it will result in mere ostentation or virtuosity. One must have the deepest respect for what the eye sees and for its representation on the area of the picture in height, width, and depth. We must observe what may be called the Law of Surface, and this law must never be broken by using the false technique of illusion. Perhaps then we can find ourselves, see ourselves in the work of art. Because ultimately, all seeking and aspiration ends in finding yourself, your real self of which your present self is only a weak reflection. There is no doubt that this is the ultimate, the most difficult exertion that we poor men can perform. So, with all this work before you, your beauty culture and your devotion to the external pleasures of life must suffer. But take consolation in this: you still will

have ample opportunity to experience agreeable and beautiful things, but these experiences will be more intense and alive if you yourself remain apart from the senseless tumult and bitter laughter of stereotyped mankind.

Some time ago we talked about intoxication with life. Certainly art is also an intoxication. Yet it is a disciplined intoxication. We also love the great oceans of lobsters and oysters, virgin forests of champaign and the poisonous splendor of the lascivious orchid.

But more of that in the next letter.

## II

It is necessary for you, you who now draw near to the motley and tempting realm of art, it is very necessary that you also comprehend how close to danger you are. If you devote yourself to the ascetic life, if you renounce all worldly pleasures, all human things, you may, I suppose, attain a certain concentration; but for the same reason you may also dry up. Now, on the other hand, if you plunge headlong into the arms of passion, you may just as easily burn yourself up! Art, love, and passion are very closely related because everything revolves more or less around knowledge and the enjoyment of beauty in one form or another. And intoxication is beautiful, is it not, my friend?

Have you not sometimes been with me in the deep hollow of the champagne glass where red lobsters crawl around and black waiters serve red rumbas which make the blood course through your veins as if to a wild dance? Where white dresses and black silk stockings nestle themselves close to the forms of young gods amidst orchid blossoms and the clatter of tambourines? Have you never thought that in the hellish heat of intoxication amongst princes, harlots, and gangsters there is the glamour of life? Or have not the wide seas on hot nights let you dream that we were glowing sparks on flying fish far above the sea and the stars? Splendid was your mask of black fire in which your long hair was burning—and you believed, at last, at last, that you held the young god in your arms who would deliver you from poverty and ardent desire!

Then came the other thing—the cold fire, the glory.

Never again, you said, never again shall my will be a slave to another. Now I want to be alone, alone with myself and my will to power and to glory.

You have built yourself a house of ice crystals and you have wanted to forge three corners or four corners into a circle. But you cannot get rid of that little "point" that gnaws in your brain, that little "point" which means "the other one." Under the cold ice the passion still gnaws, that longing to be

loved by another, even if it should be on a different plane than the hell of animal desire. The cold ice burns exactly like the hot fire. And uneasy you walk alone through your palace of ice. Because you still do not want to give up the world of delusion, that little "point" still burns within you—the other one! And for that reason you are an artist, my poor child! And on you go, walking in dreams like myself. But through all this we must also persevere, my friend. You dream of my own self in you, you mirror of my soul.

Perhaps we shall awake one day, alone or together. This we are forbidden to know. A cool wind beyond the other world will awake us in the dreamless universe, and then we shall see ourselves freed from the danger of the dark world, the glowing fields of sorrow at midnight. Then we are awake in the realm of atmospheres, and self-will and passion, art and delusion, are sinking down like a curtain of gray fog . . . and light is shining behind an unknown gigantic gleam.

There, yes there, we shall perceive all, my friend, alone or together . . . who can know?

### III

I must refer you to Cézanne again and again. He succeeded in creating an exalted Courbet, a mysterious Pissarro, and finally a powerful new pictorial architecture in which he really became the last old master, or I might better say he became the first "new master" who stands synonymous with Piero della Francesca, Uccello, Grünewald, Orcagna, Titian, Greco, Goya, and Van Gogh. Or, looking at quite a different side, take the old magicians. Hieronymus, Bosch, Rembrandt, and as a fantastic blossom from dry old England, William Blake, and you have quite a nice group of friends who can accompany you on your thorny way, the way of escape from human passions into the fantasy palace of art.

Don't forget nature, through which Cézanne, as he said, wanted to achieve the classical. Take long walks and take them often, and try your utmost to avoid the stultifying motor car which robs you of your vision just as the movies do or the numerous motley newspapers. Learn the forms of nature by heart so you can use them like the musical notes of a composition. That's what these forms are for. Nature is a wonderful chaos to be put into order and completed. Let others wander about, entangled and color blind, in old geometry books or in problems of higher mathematics. We will enjoy ourselves with the forms that are given us: a human face, a hand, the breast of a woman or the body of a man, a glad or sorrowful expression, the

infinite seas, the wild rocks, the melancholy language of the black trees in the snow, the wild strength of spring flowers and the heavy lethargy of a hot summer day when Pan, our old friend, sleeps and the ghosts of midday whisper. This alone is enough to make us forget the grief of the world, or to give it form. In any case, the will to form carries in itself one part of the salvation for which you are seeking. The way is hard and the goal is unattainable, but it is a way.

Nothing is further from my mind than to suggest to you that you thoughtlessly imitate nature. The impression nature makes upon you in its every form must always become an expression of your own joy or grief, and consequently in your formation of it, it must contain that transformation which only then makes art a real abstraction.

But don't overstep the mark. Just as soon as you fail to be careful you get tired, and though you still want to create, you will slip off either into thoughtless imitation of nature, or into sterile abstractions which will hardly reach the level of decent decorative art.

Enough for today, my dear friend. I think much of you and your work, and from my heart wish you power and strength to find and follow the good way. It is very hard with its pitfalls left and right. I know that. We are all tightrope walkers. With them it is the same as with artists, and so with all mankind. As the Chinese philosopher Laotse says, we have "the desire to achieve balance, and to keep it."

## AN ARTIST'S CREDO\*

*By Ben Shahn*

WHEN the artist takes pen in hand to set down his credo, he places himself in a vulnerable position because tomorrow he may feel quite differently from the way he feels today; and there sits that credo in judgment on him; and also the critic, perhaps holding him to his recorded words. So, with full knowledge of the folly I am committing, here is what I believe to be my credo; with the one small reservation, that tomorrow I may really see the light, in which case what I say here is automatically wiped off the record. I believe that the artist should look upon his work not as a commodity, but as an expression of his feelings about the world. Every human being is endowed with the gift of being an individual, absolutely unique in himself. His feelings

\* This and the following articles are condensed from papers read at the Second Annual Art Conference held in Woodstock, N.Y., August 28-29, 1948.



about the world are unique, and being so, are of never-ending interest and value to other people.

How ridiculous, then, is the practice among artists of imitating other artists' work in the hope of sharing their popularity. The artist who does so sacrifices his one greatest gift and his greatest pleasure. The gift is unique personality, the pleasure, the sheer gratification of saying what he has to say. I do not mean by that that an artist must not employ the style or any of the devices that have been used by other artists. But there are two approaches to the business of being influenced. One approach is an allowable one. It goes something like this: the artist says to himself, "Here is a situation that moves me greatly. I must to put it down somehow. I must say it in bare language, a little like the way Sumerians represented their gods." He uses their sort of rigid understatement, almost symbolically. He works in a tradition, and carries it on, adds to it, and has lost nothing of himself in so doing.

Of course, there is the other attitude—the artists who say, "This boy is really cleaning up; maybe I can get in on it." They carry on no tradition and never understand the styles they ape. They may achieve a double spread in *Life*, but they will never know the pleasure of having said something and said it well. Their work always has the appeal of something that someone has seen somewhere before.

The hardest thing an artist has to face is the business of seeing canvases pile up in his studio. It's the sort of thing that is likely to happen to the original artist trying to carve his own style and his own way of working out of nothing, save his personal feelings about the world. He has to content himself with the knowledge that he has actually crystallized, to his own satisfaction, the thing he wanted to say. And for such an artist I do not think the economic picture is too forlorn. There is quite a large group of people in this country who love good painting and who welcome with delight a new and fresh kind of expression, enough I think to furnish him with an adequate livelihood.

What I want to say is that an artist, in his own mind, ought to choose non-recognition in preference to cheapening his form of expression. I think that our present America offers a severe challenge to the integrity of the artist, whatever his field. There's a great deal of money floating around, and all the creative person has to do to cut in on it is to cheapen himself just a little. If you direct a movie, you may use all the casual coloration of an Italian film, show pitiful and war-weary people. But you may not mean anything by it. You may not challenge the role America is playing in other countries. You may not challenge its mores. In fact, you'd better not challenge anything, unless it may be Russia.

The writer is free to write for the magazines in the manner of Proust or Dreiser, so long as he does not mean anything. But if he has beliefs and convictions, he must discard the easy-to-sell approach. I believe that commercialism is undermining us more than we know. We are the heirs to a magnificent endowment which we lightly call our "American democracy," which includes free speech and education, freedom from religious pressure,—you know them all. But we must realize that a good bit of our endowment has slipped away from us. We've lived it up and done nothing to renew it.

The people who, a long time ago, cut down their superiors to wrest out of them these freedoms had a strength of philosophy which we lack. We seem to have little left of the great spiritual force by which they were motivated. I feel that this present sort of degeneration is due to our acquisition of vast physical wealth, and to our meagreness of spiritual and cultural values—meagre because some bright entrepreneur has seen how to turn into big money every activity in which we engage, simply by cheapening it a little, by taking out the challenge, the meaning, the controversiality.

My credo is that, the artist, in the very business of keeping his integrity, begins to supply some of the moral stamina our country needs. I think that any good art is directly a product of the spirit. If we, the artists, can contribute even a little to the enrichment and awakening of the country, we have done a good thing indeed.

## THE "ISM," ABSTRACT OR OTHERWISE

*By George L. K. Morris*

ART discussions are fraught with dangers and pitfalls. One of my more memorable recollections was a time when, traveling in Europe, I entered a railway compartment and spied across the aisle no less a personage than M. Henri Matisse. Seizing the opportunity, I pumped him with questions about painting; he turned on me with noticeable frigidity, explaining that the first thing a painter should do is to have his tongue cut out, and added disgustedly "What is there to say about art?" Then, in a thoroughly amiable manner he talked about painting for an hour and a half.

At the time it seemed funny to encounter such a seeming contradiction. Now I begin to understand the significance. In past periods—we might call them the "ideal creative periods"—I doubt if anyone *did* talk much about art. Certainly what has come down to us in writing is surprisingly flimsy when we compare it to the mighty wisdom we have inherited on other matters.

It would seem that when there is a great and all-pervading tradition that

fits the culture of which it is expressive, the artist has only to pour out his talent, as into a vessel already shaped to receive it. Nowadays, there is no single accepted tradition. Every serious artist has to be a pioneer of a sort.

A judge at one of our large regional exhibits commented recently: "There are echoes in this exhibit of all the 'isms' of the last five decades, and the problem of the young painter will be to cultivate a personal contribution to the scene. *He will find this by going inside himself.*"

Here we have a conception of the artist's function which is held in such widespread veneration that it has become a platitude among teachers, critics and those in the "know." It sounds so plausible that I used to believe it myself. I can see now that, although it may produce artists spasmodically, it is also accountable for the failure of much of our talent to mature. To take the points I have quoted in order, the well-worn subject of "isms" comes up for investigation. (It should be borne in mind that names applied to various movements were not thought up by the artist, but usually the invention of the derisive outsider.)

There always have been "isms" in art. In the Renaissance, the rebirth of classicism was an "ism," for instance, which produced great paintings over a period of centuries. What chance have any new traditions now to bear fruit, if our painters are urged to stop echoing them when they are still absolutely in their infancy?

It is, of course, impossible to gauge the minds of artists long removed from us, but it is safe to generalize on one point, that a painter's relationship to his work has changed radically since the middle Renaissance. In previous periods the artist didn't look inside himself, but towards such outside elements as beauty of form and all those innate properties of art which form implies, —and, of course, the representational and symbolic attributes, which in some cases were deeply felt, and in others required by the patron. During the last century art was given the final push off balance—although no one will deny that isolated painters produced wonderful works under uncongenial conditions—until today the whole creative instinct has been channeled into a sort of mass megalomania. An artist is now interesting not for the style, control or imagination with which he can endow his design, but as an example of the individual genius, the man who can let the public in on some private emotion. I do not feel that work produced with this end in view is going to hold its interest for very long.

It has been said that all great paintings contain abstract qualities in varying degrees; yet the present conception of abstraction is new. When there is no subject at all, a change takes place within the limits of the picture-

plane which can now cease to be a window in space and becomes instead an independent object on the wall. Although there has been considerable abstract art in the past, I think we will agree that a picture composed of free lines, colors and tones, put forward not as decoration or a utilitarian fragment, but as something profoundly human with an expressive life of its own, is quite another thing. Abstract painting in this category is not intended as decoration. Whenever a shape or line is entered on a picture surface, a conflict is instigated, and it is the artist's method of pacification which impells the expression.

Someone has written that "abstract art is a complex of minute decisions on proportion, distribution, color, texture," but a balance must also be struck in another direction,—the artist must find again the powerful unity we have come to admire in aboriginal works, a unity of gesture whereby a painting appears effortlessly on a canvas in the way a spot is slapped on the wall. It is not easy with so many forces pulling in different directions to carry a work through in that single spirit which can strike like a fist, and at the same time support a structural fabric that will give satisfaction and repose.

I think it is not to be disputed that the period in which we live signifies an irrevocable change, with a new rhythm of life and novel shapes around us. It is not unnatural that new art forms should be expected, paintings that have simplicity and strength, that will look at home among other objects of their time. A belief is even prevalent among abstract painters that only the return to complete anonymity can achieve the transition on a secure foundation, that artists should fashion works that will stand by themselves like a vase or a temple, with no apparent relation to their creator.

Some may have concluded that I oppose individual emotion or "personality." Far from it. My contention is that every quality will become evident that is in the artist to begin with, otherwise attempts to ladle it out will only disclose a palpable insincerity. I do not advise all artists to follow an "ism," abstract or otherwise, but if anyone finds a place in any tradition, past or present, that may enrich him, he is welcome to use it, but must understand it thoroughly before it can become part of his consciousness.

## A "SELF HELP" PLAN FOR ARTISTS

*By Abraham Rattner*

THE pressures, discouragement, conflicts of the artist in relation to his work and to the public makes him ask questions. The weight of it all is crushing and it becomes necessary to find an antidote, some activity by which he may build within himself the positive force, the constructive foothold of self-preservation. It seems to call for some "help yourself plan" for artists. Many of the factors within the complex situation have always existed in various combinations and degrees, and the artist has always met them, absorbed them and carried on because deep down he felt the respect and response from the same outside-of-himself world which seemed to ignore him. He was ignored, but he was respected as an artist. There still remained that something that was sacred—human dignity.

Today the artist finds himself abandoned. Human values have changed. Our spiritual way of life has changed. The artist can no longer cope with it from the outside. He must treat it from the inside of himself. Until now, the artist has been way ahead of his time but the material and scientific world has caught up with him and it is the artist who is way behind his time. I mean this in the finest sense for the artist remains as the true embodiment of the spiritual qualities in man. The fact that he is way behind is probably his greatest strength for he still has his spiritual sources. The scientific world has its new destructive forces and it is only in the world of spiritual qualities that we find hope.

The situation in creative ideas is one of change, evolution, and perhaps revolution. The situation is not static, and this is a sign of good health. If art did not manifest this creative activity, this chaotic upheaval which we have today would make life most empty, most sterile, most sorry. Throughout the history of man, art has maintained the same pattern of change. Art always seeks that form which corresponds at any given time with man's spiritual and moral aspirations. And this form becomes a crystallization in terms of beauty, of the transcendental qualities, so that art marches together with man. Creative art, as creative life, are companions in this human destiny and drama of man's eternal evolving. And thus the artist becomes inexorably fused to the development of man himself. He becomes a guiding and inspiring force in this development.

A study of the march of civilization reveals that the artist has always embodied the highest development of the individual in society. His awareness



of the things of the spirit and those things which are man's fundamental reality equip him with the necessary qualifications as leader in the spiritual and moral evolution of mankind. Now, however, the artist has reached a degree of hesitation and negativity which can lead to the destruction of these forces. Once disintegration sets in, the downward progress will be on the march.

On the other hand, the reverse can take place. As soon as we will accept the challenge and act, the struggle will bring out the process, the way to deal with it. We can increase our attacking forces. We must give out; we must give out from the inside. We have to give more than we thought we were capable of giving in our everyday being and thinking, in our creative work. I know we haven't the material things to give, but we do have deeper spiritual reserves to give.

We will find that we will abandon many tendencies in our work and in our relations to our fellow artists and our fellow men. We will have to abandon the first consideration for ourselves, asking such questions as "What do I get out of it?" and "Where do I come in?" It is in our consciousness that we have to give out and expand, and these qualities integrated with human dignity will bear a maximum of influence. This giving out process becomes something we can call "love." It is the greatest power in the world and that is what Ruskin meant when he associated love and the artist's work—"then the spirit is upon you, and the earth is yours, and the fullness thereof." We have within us an inexhaustible capacity and wealth, and all we have to do is to become conscious of its existence. We have to bring it all out, and we will ourselves be inspired and thus inspire others all the way down the line.

## THE ARTIST'S POINT OF VIEW

*By Paul Burlin*

**W**HAT is the artist's point of view? Contemporary thought is not a temporary thing. It reflects the passion and aspirations of a people. The artist deals in terms of his own with images related to this contemporary life and its aspirations; he sets the pace.

In the domain of the plastic arts, no man really paints arbitrarily, that is, without a mysterious social conscience influencing him. If he did in our present world of upheaval, he would be forced by explosive social pressures to snap out of his shell. I do not mean by that that the artist must be the

painter of causes, for a cause is like an extra weight that can not be used aesthetically. Of course, you can say that Picasso painted a *Guernica*, but fancy if he went on with that jive, and there were more *Guernicas*. In other words, the pattern and symbols would be set, until finally it would be like talking with his tongue in his cheek.

The act of creation must be unhampered. You can not use corn, even subtly, without its sticking out from you somewhere. Nor can society order a type of art, for the artist feels his theme long before any social command can be received.

Nevertheless, the artist today too often finds himself up against a kind of intimidation. To be sure, in the early days in this country, the artist was even more of a stepchild. Many of them were just itinerant peddlers, selling their wares from house to house, the kind of thing that now brings money clinking into the pockets of the art dealers. Some 20 odd years ago, the only galleries for modern painting were the Daniel Gallery and Stieglitz' first gallery, called "291," while today almost every gallery has interest more or less in modern painting. One would assume that the hinterland had been pushed beyond the portals of the big city, that a more cultivated and informed opinion was becoming prevalent.

But I find with dismay that a kind of wisecracking, uncritical point of view has dug itself into the cities. Its exponents are entrenched in large edifices; they even sit in ponderous chairs among the seven wise men at editorial conferences; they write for the press; and, lo, they can even enter with ease the classical dome of Washington. All these things they can do no matter how commonplace their point of view, so long as they toss a wisecrack to the public. Such a person is, by character, a wise guy who says, "You can't fool me for my dollar." He is a kind of defensive isolationist who pokes fun at whatever is new to his limited experience.

An offshoot of this group is the public-is-always-right point of view which says that the artist must conform to the public's taste, for the public taste is good. Isn't it just the materialistic concept that what makes money is good? The drumbeat of the radio, newspapers, television, all play up this theme. So long as we nourish an uncritical opinion, so long will we be fighting the battle of our gaucheries and immaturity.

Part of the same picture is bourgeois taste that responds to the slick artist who affords merely a jaded titillation; this includes the narrative in art, the surrealist snake charmer, and the portrayer of the local signpost.

The art historian plays an important part in art education in our colleges and universities. I have had occasion to listen to a few. He has a gift for emphasizing the esthetically non-essential; he is interested in technique; the

expressive side for him is a negligible one. Let me give some examples:

An art historian was analyzing a charming Italian primitive for his class. He pointed out, of course, that the angels had wings but that they could not fly because their anatomical construction could not support the wings.

Another art historian whom I met recently said, in speaking of my paintings, that I had a curious idiosyncrasy: I began my compositions from right to left when it would be more reasonable if I worked from left to right. "So what?" I gulped.

"Ah," says he, "that makes them more difficult to understand, for in writing one moves from left to right."

"On the basis of such logic," I said, "in the Orient where writing is from right to left my work would easily be understood." The answer to that was left in the desert air.

Beyond these more or less specific groups we are faced with an anonymous sea of people. In a land of great riches, one that is drummed, mechanically speaking, into accepting middle-of-the-road painting, even low-brow painting, where is the audience that will accept the distinguished creative artist?

There is the collector of modern American art, not often aided by museums and therefore somewhat alone as yet but daily encouraged that his choice has been proved of importance. Then, too, there is the unripe public that has a curiosity, that wants to learn and is constantly producing new collectors.

But today we too often find placators who offer apologies for the artist; the artist even apologizes for himself. Surely the privilege of being an artist is sufficient and to apologize for him is like apologizing for integrity. At his best the artist is the essence of integrity. In its own mysterious way, his work is an objective statement of his own times. Often it even goes farther and presages what is to come. We saw, for example, in the work of a Marinetti, the spokesman for futurism, the devotional concept of the machine, and it was no accident that he became a strong supporter of Mussolini.

I have often wondered in my own simple explanation of existentialism in literature, if all in all, it doesn't mean the conscience of the human being. His conscience is like God, and he can be destroyed by it. So too, there is the conscience of the artist, which is like a flying ember that sets fire to the world of ideas. In a land that looks upon the artist as a man of monkeyshines, as a mountebank, still it is the artist who sets the pace—he is the flying ember.

No matter what is done to the artist, and even in the cards of tarot he is depicted as a man on his head, as though he viewed the world upside down, and even though his rewards are rare and piecemeal, he remains intransigent and indestructible.

## EXPERIENCE AND SCULPTURAL FORM

*By Seymour Lipton*

I FEEL my work grows from the web of my entire experience. The traditions of art concern me, the formal aspects of the visual world; man as an individual and social being, the dynamics of historical flow, the anatomy of the body and of the mind. They concern me in their tensional interplay with the problems of sculpture. For me, reality is a moving tensional order of things, and art is the spiritual plastic embodiment of this reality. It is this that the artist must seek to personalize through plastic means if he wishes to express the dramatic or lyric excitement of the world.

For me, a bronze urn of ancient China is impressive not only because its form is a pure song, but also because this song is carried a few thousand years from people who lived, loved and were sad. In addition to its geometrical directness of form, the wooden African fetish stands hidden in the dark recesses of a hut of individual fear and social ritual. There is a quintessence of form in these objects. They may be and are enjoyed in isolated purity, but they are also in substantial tension with their human origins. I like to believe my work flows from the play and counterplay of all such wanderings of thought and feeling. My own concern has been to develop a sculptural world infused with an energy and intensity of experience around such elements in the world of today.

For those interested in the development of energy in art and more particularly in sculpture, the subject of tensions will have an appeal. On a biological level we find that life in general is an aggregate of tensions. It is generally true that in any drive, one side engenders attention to its polar opposite. There are all kinds of such polar limits in the life of man,—strife and peace, good and evil—as well as such esthetic limits as form and content, romanticism and classicism. These are some of the many ambivalences bringing about the pulls that are possible in the lives of men and works of art.

The drive I have felt these past few years is toward an organization of many such varied polar opposites. I have looked for an interplay of tensions: of lines, planes, forms, spaces and suggested meanings to develop energy, and to evoke the mystery of reality. To attain impact, all this must grow as a materialization in the physical medium out of concretely felt, thought about, and sharply observed aspects of reality.

Of course explanations of the how and why of an artist's work are frequently too pat. Often they are rationalizations to cover obscure motives

and origins. This is especially true about the creative researches around the problems of materials and forms where chance is a frequent factor, but I like to believe I am aware of certain broad directions in my work.

On an instinctive level, I explore new worlds of three-dimensional form, making drawings and small plasticene models preparatory to finished work. This is a withdrawal into a subjective, imaginative and almost automatic world of formal invention and discovery. It is a reaching for formal equivalents to the substance of experience. It is also a realm of free play of forms for the sake of form. It is not an anarchic world, however, because it is guided somewhat unconsciously by the compass of previous experience.

In all my outward reachings, the concern is for the tensions of man's world along biological and social levels. This somewhat involved story of a sculptor's diary is a sort of coalescence of the dream and substance of life. The nexus, the bridge between the realm of pure form and the realm of man and ideas, is never broken. The interplay between the many ironies, hopes, and failures provides the creative pressure toward an active equilibrium of forces.

The drive is toward finding sculptural structures that stem from the deep animal make-up of man's being, and when finished have their own reason of being. A sculpture must have the distance and dignity it is entitled to as an object in nature, but for me it must also have a closeness to the spirit of man. Out of the growth of my previous experience, I have found the paleolithic, the ancient bones of man, and the modern bones of man and animal, the beaks of birds, swords and prows of ships, the battlements of feudal warriors. These and other concrete realities have been worked together in varied ways with a feeling for discovery of new forms and yet with a respectful eye on the traditions of the past in sculpture. Whatever forms develop, the feeling is toward exploiting the uniqueness of sculpture as a medium, although the overtones of other media are felt as allied moods.

New structures grow out of horns, cranial and pelvic cavities, and musical instruments, not obviously but as suggested formal evocations. These interpenetrate and develop into three-dimensional conceptions. I have an emotional predilection for sharp, jutting, discontinuous lines, forms and masses, and I feel a demonic character in such forms apart from any symbolic meaning. I look to these forms to charge a mood congruent with the complex world today for I believe they have a sanctity of experience with their own emotional impact. Still for me, this is not enough. Symbolism is necessary to intensify the mood, generally along indirect, implied lines. Forms and mean-



ings emerge as sculptural existences whether the conception be dramatic or lyric.

The external anatomy of the human figure which has been the special province of sculptors in the past has inherent limitations of expression which sculptors have willingly accepted. Although a mass audience will develop only slowly for the newer conceptions of this medium in the twentieth century, I have faith in the soundness guiding the contemporary approach to sculpture. It has a new vantage point, a new perspective of the same world of man. This is true whether the sculpture comes up with a lyric purity of forms telling man's story of a serene peace or whether it comes up with a dramatic surge of power. I believe people will come to understand the fresher adventures in this art as well as continue to appreciate the significant works of the human figure such as in the Archaic Greek, the Romanesque, and the African. These two broad approaches to sculpture are not in conflict, but genuinely compatible views of the world. I dare to believe that the newer sculptural realms offer a more varied field for achievement, for the sculptor is beginning to catch up with the painter who has always enjoyed a wider scope of imagery and expression.

## THE FUNCTION OF THE DEALER

*By Edith G. Halpert*

**W**HAT is the function of the dealer? In a mercantile sense, a dealer is someone in trade who exchanges merchandise at a profit to himself. If alert, he studies the market, buys cheap and sells high, with no sentimental consideration for the sources or public involved, and no consciousness of social responsibilities. This pattern is consistent in all businesses, except art.

Is art a business? If you are speaking of the art department of Gimble's, it is. If you deal in old masters or highly publicized Europeans, it is. If you traffic in fakes, or follow the trends of public awareness, or speculate stock market-wise, art is a business. But if you are a dealer in contemporary American art, I wonder. We do not buy cheap and sell high. We do not buy at all, and find it extremely hard to sell. We have the name but not the gain. And what a name! Thomas Craven called us racketeers. For years we were accused of exploiting the artists, fleecing the buyer, confusing the public. Only in recent years have the artists and public learned to make distinctions, to separate the good from the bad. For in art, unlike the mercantile field, there is no fixed pattern.

Stieglitz believed in a few artists, devoting his long life to this personal philosophy and paying the costs. Sam Kootz followed the European policy of paying each artist a set income in return for a specified number of pictures. In addition, he expended great energy in successfully promoting his artists. But that gallery closed this summer (1948).<sup>1</sup>

This practice of working on a contract basis with the artist is an accepted one in Paris. During the '20's, 65,000 artists from all parts of the world were working in Paris. Of these, possibly thirty or more received annual stipends of from \$600 to \$800 per year for a given number of pictures, in varying sizes and dictated subjects. The few big names were in much higher brackets, and there were those who even made their own terms with the dealer. This system of contracts appears ideal in principle and is good for the dealer, but on a large scale is neither advantageous financially nor helpful to an artist's integrity. Outright purchases are equally unbeneficial, except to the dealer. Under this arrangement, the artist creates a body of self-competitive goods. When the dealer stops buying, the artist's income practically ceases because the dealer must make good his investment through distributing first the stock he has paid for.

The method prevalent in the established galleries of American art is the consignment-on-commission arrangement. In such galleries the name "dealer" is a misnomer. We are consignees, agents, entrepreneurs. "Entrepreneur" is defined as "one who organizes an enterprise and assumes the risk." What risk? In dollars and cents it comprises investment in rent, salaries, telephone, light, advertising, promotion, catalogue printing, postage, etc. The entrepreneur risks his investment on his personal taste or opinion in the wild hope that his choice will be justified in time. He is vain enough to feel that he picks only winners, that his horse will pay off royally in the future. We still believe we pick winners, even though they do not pay off royally. So we humbly take in washing—some of us French art, some advertising commissions, some folk art—moneymakers to pay the overhead for the living American artist.

In spite of all this, some of us are starry-eyed individuals who go on fervently believing in American art, artists and public, determined that art can and must be a business.

Speaking for myself, when I add an artist to the gallery roster, I assume a moral obligation for his general well being. In my 23 years of experience, I find that it takes an average of five years for a newly discovered artist to pay

---

<sup>1</sup> The Kootz Gallery reopened September, 1949. (Ed.)

his way in the gallery. During the first five years, capital, patience and confidence are necessary. There is no steady reliable market, even after success. There are whimsies in fashion, changes in taste, evolving economic conditions. There are strong competitive markets—French art, Mexican, and very soon, Italian. The artist must take all these factors into consideration and believe that the gallery's interests are the same as his own. He must possess as complete confidence in the dealer's integrity as the dealer has in him.

If we agree that the entrepreneur-artist relationship is in fact a partnership, what outside forces do we have to contend with? One is the basic fact that today art is outside the current of American life. A painting is not only considered a rare luxury, but is a rarely desired luxury. No one can say that a radio, phonograph or washing machine are necessities. But the over-accent on material things and the false values engendered through modern advertising establish a crying need for all these objects, and they are bought way outside of budgets.

For a recent exhibition, the Downtown Gallery made a survey and estimated that in this country there are 8,060,000 homes that can afford original works of art, from a drawing to a comprehensive collection. Five and a half million earn \$3,000 to \$5,000 annually. They can afford to buy a drawing each year for \$25 to \$100. Almost 2,000,000 earn between \$5,000 and \$10,000. They can buy watercolors, oils, etc. up to \$500. There are 655,000 with incomes above \$10,000. They can support a large number of artists. I doubt, however, that there are more than 2,000 in this vast, rich and hep nation who are repeaters—who even in a small sense, collect art.

This may sound very hopeless, but the past two decades have brought enormous advances. In contrast to the days of Sam Halpert (the early days of John Sloan, Max Weber, John Marin, and others) with only five galleries serving creative American art, we have today 70 galleries in New York alone, presenting the work of living American artists, and almost half of them make it their specialty.

There are galleries in Boston, Philadelphia, Washington, St. Louis, Cleveland, Chicago, Los Angeles and elsewhere. According to Emily Genauer, in her book *The Best in Art*, there were 700 one-man shows in this city last season. One hundred museums held exhibitions of American art. In 1946 attendance in American museums reached a record of 50,000,000. In addition, universities have established permanent galleries; industry has entered the market with intelligent purchases, prizes, advertising commissions and rentals. Magazines use artists for their illustrations and pay reproduction rights.

And what is most important is the fact that the young generation has

developed a heightened awareness and purchases art. I see a coming integration of art in American living. I also see that progress is slow, and requires both push and patience. I believe in aggressiveness. Artists must face existing facts and pick their enemies intelligently.

The facts are that in the USA, nine billion dollars are spent annually on liquor; three billion on education; that school teachers are among the lowest salaried workers; that none of the cultural pursuits pay off in currency. The facts are that those employed in the art world are all in the low income brackets—except Budworth's packers who belong to a labor union. Why pick on the dealer, on the critic, on the museum director? At its worst the museum does assist the artist in becoming better known and appreciated. At its worst we have an important museum director's remark: "The problem is confused by the latter day assumption that the public should take what the artist paints and like it, instead of proceeding on the older theory that the artist should seek what the public wants, and paint that well."

## FORM AND CONTENT

*By Jack Levine*

AS an artist I am in a situation right now where certain "significant" modern forms do not signify very much to me. They should, I suppose, and maybe they will at some future time, but I do not particularly have that drive at present. For a reason.

Much has been said today about the development of forms in modern painting. When you look at a Cézanne like the "Card Players," it's a wonderful painting of card players. His self-portraits have an objectivity in their approach to his own features which remind one of nothing less than the great self-portraits of Rembrandt. Can it be that in analysing Cézanne we have tossed away the fruit and nourished ourselves on the husks?

I think Picasso would be known if only for the magnificent readings he has given us of a wounded horse or a bull. Even though a work based entirely on form may seem to acquire a content of its own, I like to approach art as an integrated thing, pretty much a matter of form *and* content. I think that in the long run either becomes repetitious and meaningless without the other.

There are certain social pressures, certain political stresses which wring some response from me. I was in the army a long time and I came out with a long pent-up bitterness about army caste. This bitterness had to come out in

some way. Had I painted an "abstract" of the thing I had in mind, it would not have expressed me. I would have exploded with frustration. I may have been angry or bitter, but I don't stay that way. I paint these pictures and get it out of my system. (The anger, that is; the conviction remains.)

The ferment, the power of the 1930's and the business of being on WPA opened my eyes to a great many things. I felt a strong motivation toward social art. I took my place in the late 30's as part of the general upsweep of social consciousness in art and literature. It was part of the feeling that things were going the right way; we were all making a point. True, there was fascism in the world; we were all antifascists and we had a feeling of confidence about our ability to do something about the world.

After my recent trip to Europe I realized certain things were going on in the art of the United States, a certain vitality lacking elsewhere. Was this the result of the amazing social experiment for artists carried on by the Roosevelt Administration? Artists were retained by the government, not just to paint banal commissions, but with freedom to develop. It meant a certain continuity, three or four years perhaps. I think the general level of art during that period showed a steady advance. If things are livelier here today, if the new things look more interesting, it is largely attributable, I think, to the existence of this project.

The characteristic of this advance was the maintenance of the large groups of artists by the project. My understanding of Artists Equity statistics is that 60% of our membership have no gallery outlet for their works. Their other economic problems can easily be deduced from this. Furthermore, gallery representation in no way indicates economic security for the remaining 40%. With all due respect to collectors and dealers, I do not feel that they can ever disperse sums large enough to take care of the large body of American artists. We must think of solutions to the economic problems of Americas artists, so that they may have a little continuity of work, so that there may be a future for culture in this country.

We can never take our eyes from the problem of the struggling artist. It is the crux of every artist organization. We have to think in terms of the 50,000 artists, of the students getting out of art schools with nothing very much to look forward to. We have to advance arguments and plans which will benefit the artist. What we had in 1938 we need now, and more. There are greater difficulties standing in the way than existed at that time. The politicians' contemptuous remarks on American art, the State Department's auction of a splendid collection of paintings as "war surplus" are indicative of that.



## TOWARDS A REINTEGRATION OF THE ARTS

*By Isamu Noguchi*

IN the creation and existence of a piece of sculpture, individual possession has less significance than public enjoyment. Without this purpose, the very meaning of sculpture is in question. By sculpture we mean those plastic and spatial relationships which define a moment of personal existence and illumine the environment of our aspirations. Our knowledge of this definition is found in the temple sculpture of the past. There the forms, communal, emotional, and mystic in character, fulfill its larger purpose. It is apparent, therefore, that the function of sculpture, as here defined, is more than merely the decoration of architecture, or the treasure of museums. Both of these outlets, worthy through they may be, are an extension in kind of private ownership. It is not necessary to draw here on the decline of the third, the original and most potent outlet, religion. In the technological order alive today, another channel must be opened for sculpture, if that art is to fulfill its larger purpose.

The tragic aftermath of two wars is a moral crisis from which there is no succor for the spirit. Where once each man's work found some expression through his hands, through his religion and his temple, now there is only mechanization and the concepts of power. The blight of industrialism has pushed man into a specialized corner, and more and more he is assuming the role of spectator. We may say that the critical area of creativity out of which the individual finds his ethos has become so neglected as to jeopardize his very survival. In the extremity of this spiritual want, there is a renewed search for the meaning of existence, a recreative process which demands the utmost from artists of every kind in order to build an environment equal to our needs. A reintegration of the arts toward some purposeful social end is indicated in order to enlarge the present outlet permitted by our limiting categories of architects, painters, sculptors and landscapists.

Although the above views have been variously expressed, as yet, there has been no clear formulation of what steps are necessary to achieve such an association. Talk of integration becomes confused as a stylistic issue, when in reality the problem is one of human relationship between artists themselves and between artists and society. The claim is also made that unless our economic and social ills are solved, no answer to the problem is available. That no constructive solution has yet emerged is at least partially explainable by the specialization and fragmentation of our crafts and our lives. Coopera-

tion is a lesson yet to be learned by humanity, socially, artistically and internationally.

Our reaction to physical environment may be represented as a series of hazy but continuous aesthetic judgments. Such judgments affect even the control of our emotions, bringing order out of chaos, a myth out of the world, a sense of belonging out of our loneliness. Likewise, through the familiarity and understanding of formal and tactile relationships, we acquire an appreciation of the invention of nature and man. Hence, any change in the emotional climate of our environment becomes a matter of artistic consideration.

I believe this is our responsibility to society which today is in great jeopardy. And I think that though artists are neglected at the moment, we will soon be in great demand to supply the poetic and artistic meaning of our existence.

### CONTRIBUTORS

OTTO F. EGE, formerly vice president of the American Institute of Graphic Arts, is now Dean of Education at the Cleveland Institute of Art, coordinator in the department of illustration and head of the teacher training department. He is also a lecturer in the graduate School of Library Science, Western Reserve University.

DONALD L. WEISMANN has exhibited oils, gouaches, and water colors in national and international juried exhibitions and held one-man shows in Texas and Kansas. He was associate professor of art, North Texas State College (1940), Illinois State Normal University (1940-1949). At present he is completing work for the Ph.D. in Fine Arts at Ohio State University.

KARL M. BIRKMEYER (Ph.D., Berlin 1943) was formerly chief adviser, Monuments, Fine Arts and Archives section, for the military government in Bavaria and curator for the exhibition of masterpieces from the Berlin museums in the United States. Now he is doing research work at the University of Chicago.

JAMES M. BROWN, III, graduate of Amherst (1939) and Harvard (M.A., 1946), was formerly assistant to the director at Dumbarton Oaks Research Library and later assistant director at Boston's Institute of Contemporary Art. In 1948 he was appointed director of the Farnsworth Art Museum.

KENNETH R. HOPKINS attended Pratt Institute, Parsons School of Design, University of Vermont, New York University (B.A.) and the University of Wisconsin (M.S.). He is now art director and faculty adviser to the student Gallery Committee, University of Wisconsin Memorial Union.

PHILIP RHYS ADAMS has been director of the Cincinnati Art Museum since 1945 and previous to that time was director of the Columbus Gallery of Fine Arts. He holds degrees from Ohio State University and the Institute of Fine Arts of New York University and was a graduate fellow at Princeton.

*(Continued on page 80)*

# TENTATIVE PROGRAM

COLLEGE ART ASSOCIATION ANNUAL MEETING  
CHICAGO, HOTEL DRAKE, THURSDAY, FRIDAY, SATURDAY,  
JANUARY 26, 27, 28, 1950

## Thursday

### A.M.

- 9:00 Registration.  
9:00-10:00 Business Meeting.  
10:00-12:00 Concurrent sections: (1) *Creative Art in College Art Departments*. Chairman: Bartlett Hayes. (2) *Ancient and Mediaeval Art*. Chairman: Phyllis Lehmann.

### P.M.

- 12:00- 2:00 Luncheon: Several group luncheons to be arranged: Executive Committee and Directors, Regional Committee, Publications Committee, Scholarship Committee, Welcoming Committee.  
2:00- 4:30 Meeting on *Art and Literature*, Chairman: Rennselaer Lee.  
2:00- 5:00 Tour of architecture in Chicago. Visits to private collections.  
5:00- 7:00 Reception for graduate students and new members.  
8:15 Concert of modern music, University of Chicago Collegium Musicum.

## Friday

### A.M.

- 9:30-12:00 Concurrent sections: (1) *Art Education in College Art Department*. Chairman: William Whitford. (2) *Renaissance and Baroque Art*. Chairman: Ulrich Middeldorf.

### P.M.

- 12:00- 2:00 Luncheon: Group luncheons to be arranged: Society of Architectural Historians, Society of Aesthetics and Art Criticism, Midwestern College Art Group, Southwestern College Art Group, other regional groups.  
2:00- 4:30 Concurrent sections: (1) *The Chicago School of Architecture*. Society of Architectural Historians. (2) Topic to be announced.  
5:00- 7:00 Association Cocktail Party. (Hotel will provide bar with drinks at customary prices.)  
7:00 Banquet and Special Program to be announced.

## Saturday

### A.M.

- 9:30 Symposium on Vincent van Gogh. Chairman: George Hamilton; to be followed by a preview of the exhibition.

### P.M.

- 12:00 Luncheon.  
2:00- 4:30 (1) Panel discussion on topic to be announced.  
(2) Tour of architecture in Chicago.  
(3) Visits to private collections.

# news reports

By Helen Foss, News Editor

## PERSONAL NOTES

Willis Franklin Woods, assistant director of The Corcoran Gallery of Art, is leaving in order to assume the directorship of the Norton Gallery of Art, West Palm Beach, Fla. Charles Edward Buckley has been appointed as keeper of the W. A. Clark Collection of the Corcoran. Mr. Buckley succeeds John Palmer Leeper who has been named assistant director of the gallery.

Dr. Patrick Joseph Kelleher has arrived in Los Angeles from the American Academy in Rome to begin his duties as chief curator of art at the Los Angeles County Museum in Exposition Park.

George D. Culler has succeeded Charles Val Clear as director of the Akron Art Institute. Mr. Culler was formerly assistant curator of education at the Cleveland Museum of Art.

Klaus Berger, of the University of Kansas City, was asked to address the Société d'Histoire de l'Art Français, of which he was made a member last year, on "French Drawings in American Collections." While in Paris, he also read a paper at the 2nd International Congress of Art Critics. Later in the summer, Dr. Berger lectured at the universities of Basle and Heidelberg.

Sidney Freedberg will work in Italy next year on a study of a critical phase in the evolution of Italian painting between 1515 and 1530 in Rome and Florence. This will be a continuation in a wider field of research he previously conducted that will be published by the Harvard University Press next year

under the title, *Parmigianino, His Work in Painting*.

Joseph Frieberth of the Wisconsin State Teachers College art staff is having a one-man show of his painting at the Milwaukee Art Institute. The show opened Oct. 7.

Virgil Espenlaub, painting instructor at the University of Kentucky, was given a one-man show this summer at the Evansville (Indiana) Public Museum.

Donald Bear, director of the Santa Barbara Museum of Art, exhibited his drawings at the Colorado Springs Fine Arts Center during September.

Dwight Kirsch from Nebraska was the third member of the jury for the Old Northwest Territory Art Exhibit at the Illinois State Fair 1949. The other jurymen, as announced in the *Summer Journal*, were Henry Hope and Justus Bier. (See *Time Magazine*, Sept. 19, 1949, pp. 73-74, for a report on "Fair Art.")

Fred Meyer, instructor at Alfred College School for American Craftsmen, exhibited his paintings in gouache at Midtown Galleries, New York, during October.

**ART ACADEMY OF CINCINNATI.** Josef Albers will be guest instructor at the academy for six weeks this fall. During November an exhibition of Mr. Albers' abstract paintings will be held at the Cincinnati Art Museum.

**BRADLEY UNIVERSITY.** Harry Wood, dean of the College of Fine Arts, will be on leave of absence, beginning Oct. 1 until June, for advanced study in Florence, Italy.

Ernest Freed, who has been teaching at State Teachers' College, Fairmont, W. Va., succeeds P. R. McIntosh as acting director of the Art School.

Dr. Leon Engers, formerly of Temple University will teach painting and art history, replacing George Kachergis.

David Parsons, recently supervisor of art education for the Denver Art Museum, succeeds Roy Gussow as head of the sculpture department.

## CALIFORNIA SCHOOL OF ART.

Florence Saltzman, who taught drawing last year at the University of Southern California, is now instructor of design at the Los Angeles school.

**CARNEGIE INSTITUTE OF FINE ARTS.** Gordon W. Washburn, formerly director of the Art Museum, Rhode Island School of Design and recently announced Guggenheim Fellow (see p. 76) was named director of the institute. He will succeed Homer St. Gaudens on Oct. 1, 1950, at which date the latter has announced his retirement would be effective.

**CLEVELAND INSTITUTE OF ART.** New staff members include Virginia Nepodal, New York textile designer, William Schock from the Boston Museum School; Ugo Graziotti, formerly instructor at the Academy of Fine Arts in Rome; and Marco DeMarco, Cleveland. A one-man show of ceramics and textiles by Charles Mosgo opened Oct. 30 in the Institute Gallery. Over 50 objects out of a total of 140 on exhibit were sold the first day to Cleveland patrons.

**COLORADO SPRINGS FINE ARTS CENTER.** Under the present plans of organization of the school, there is to be no head of the school as such, the position which Mr. Charlot held until his resignation. With the addition of Roy Gussow as instructor, the four instructors in the school. Lawrence Barret in graphic arts, Lew Tilley and Edgar Britton in painting and drawing, will head their respective departments.

**HARVARD UNIVERSITY.** Graduate students placed in art positions this year are Blanche Magura Lepper, Dumbarton Oaks Research Library; Augustus Cavallo, Detroit Institute of Arts; Richard F. Brown, Frick Art Collection; George Lee, Brooklyn Museum; Usher P. Coolidge, Art Institute, Chicago; Minerva Pinnell, Skidmore College; Jean Boggs, Mt. Holyoke College; S. P. Cowardin, Clark University; Barbara Paine, Toledo Museum of Art; Charles E. Buckley, Cor-

coran Art Gallery; Robert Lauer, University of Colorado; Alan R. Sawyer, Texas State Teachers' College; George F. Chisholm, University of Pittsburgh; Gretchen Thannhauser Munson, *The Art News*; and Joseph A. Baird, University of Toronto.

**INDIANA UNIVERSITY.** Professor Otto J. Brendel is on sabbatical leave, working at the American Academy in Rome where he is an Academy Fellow in classical studies. Professor Brendel taught this summer at The University of Michigan in Ann Arbor. Robert Laurent is also on sabbatical leave and will spend this year in Paris working on his own sculpture. During his absence, Leo Steppat, formerly at the American University in Washington, will teach sculpture. George Rickey, formerly head of the art department at Muhlenberg College, joins the staff as associate professor of design. Arthur Deshaies, who received his training at the Rhode Island School of Design and Indiana University, will teach courses in painting and the graphic arts.

**THE INSTITUTE OF FINE ARTS, NEW YORK UNIVERSITY** announces the following new positions and promotions obtained by graduate students: Robert Alexander, Queens College, Flushing, N.Y.; Pamela Askew, Vassar College (second term); E. Maurice Bloch, keeper of prints and drawings, Cooper Union Museum; Phillis Pray Bober, Washington Square College, New York University; Priscilla Crum, Minneapolis Institute of Arts; Mirella L. D'Ancona, Wildenstein and Company, New York; Miriam K. Danziger, Brooklyn Museum; Thomas A. Foster, Walt Whitman School, New York; Helen M. Franc, managing editor, *Magazine of Art*; Richard N. Fried, consulting art editor, *The Century Encyclopedia of Names*; Mary Ann Graeve, Vassar College (first term); Gale L. Guthrie, Packer Collegiate Institute, Brooklyn; Frances E. Hinckley, Newark Museum; Margaret G. Howland, Dayton



Art Institute; Charlotte B. Johnson, Maryville College, Tenn.; Florence S. Kossoff, Wadsworth Atheneum; Phyllis Williams Lehmann, Smith College; Eileen Lord, Manhattanville College; Bernard Meyers, University of Texas; Erika Mueller, Foxhollow School; Emma Papert, Metropolitan Museum of Art; Henrietta Bonaviez Perry, Lewis and Clark College, Portland Ore.; James I. Rambo, Cooper Union Museum; Donald A. Shelley, Hunter College (first term); Edith Appleton Standen, Metropolitan Museum; Diether Thimme, Wellesley College; Elizabeth Hill Weatherby, Wellesley College; Henderson M. Wolfe, Bryn Mawr College.

**KANSAS STATE COLLEGE.** Associate Professor Rosamond Kedzie is on sabbatical leave, spending her year in study and travel in Agra, India. Frances Ward, M.A. from Iowa State College, is a new instructor, and Mrs. Jane Murtaugh, B.F.A., University of Texas, is an assistant.

**LOUISIANA STATE UNIVERSITY.** For the coming year, Ralston Crawford will teach painting. In addition, Mrs. Corinne McNeir, who was recently lecturing at the Art Institute in Chicago, will teach art history courses, and Eustace Popavasilopoulos, a Greek architect, will teach courses in the history of architecture.

**LONG BEACH CITY COLLEGE.** Warrington Colescott is teaching art this year at the college.

**MICHIGAN STATE COLLEGE.** Howard O. Brown, B.F.A. from the University of Illinois, has been added to the art staff in charge of industrial design.

Allan Leepa, former student of the Chicago Bauhaus and now of the design division, is author of the book *Challenge of Modern Art*, published this last summer (\$6.00). A foreword by Herbert Read is included.

Visiting artists, Charles Rudy, Samuel Cashwan and Carl L. Schmitz, have

executed sculpture for the new buildings on the Michigan State campus. Leonard Jungwirth, sculptor on the regular staff of the art department, has completed two wood-carved panels and several ceramic panels. John S. deMartelly of the painting staff has completed a mural for the main lounge of the new Union Building.

**MILLIKIN UNIVERSITY.** David E. Squiers, formerly of Kalamazoo, Mich., has been appointed head of the department of art.

**MUHLBERG COLLEGE.** Arthur J. Schneider, who for the past year has been on the art staff of the college, has completed four murals appearing on the walls of the rebuilt administration building of the college.

**MUNSON - WILLIAMS - PROCTOR INSTITUTE.** Virginia Worley of San Francisco has joined the staff as assistant in education and instructor in the history of art.

**OVERLIN COLLEGE.** Dr. Clarence Ward, retired head of the art department and director of the Allen Memorial Art Museum (Sept. 1, 1949) will be visiting lecturer in Fine Arts at Berea College, Berea, Ky., during the second semester 1949-50. He has been succeeded at Oberlin by Charles P. Parkhurst of Princeton.

Prof. Wolfgang Stechow taught two courses in fine arts during the two months' summer session at Harvard University. He is the author of the recent article on the Oberlin collection published in *Phoebus*, Vol. II, No. 3, p. 116 ff.

Prof. Edward Capps, Jr., has returned from Greece where he spent the spring term as Annual Professor to the American School of Classical Studies at Athens working on a special research problem at Corinth.

Richard Miller, instructor in fine arts at Oberlin 1948-49, has accepted a position at the Cincinnati Academy of Art. Mrs. John Mitchell (B.A., Olivet College; M.A., Oberlin, 1949) takes over his duties here.

**PRINCETON UNIVERSITY.** Margaret Bieber will be visiting lecturer during 1949-50, giving graduate courses in classical archaeology.

David Coffin, who has been an instructor at the University of Michigan, will be a lecturer in the department of art and archaeology.

Erik Sjöqvist, visiting professor in classical archaeology and formerly director of the Swedish Academy in Rome, has returned to Rome.

Graduate students and the positions they have accepted are as follows: James D. Breckenridge, fellowship at Dumbarton Oaks Research Library and Collection, Harvard University, Washington; Albert Bush-Brown, instructor in the Department of Art and Archaeology, Princeton; H. Lester Cooke, resident critic and assistant in instruction, Princeton; Marvin J. Eisenbert, instructor in the Department of Fine Arts, University of Michigan; Robert Alan Koch, instructor and assistant director of the Princeton Art Museum; Joshua C. Taylor, instructor in the history of art, University of Chicago; and William Loerke, instructor at Brown University and the Rhode Island School of Design.

**PENNSYLVANIA ACADEMY OF FINE ARTS.** Charles Rudy, instructor in the Academy's summer school, will substitute during the first semester for Walker Hancock, on leave from the sculpture department.

New appointments to the faculty include Walter Stuempfig (composition), and Jack Bookbinder (history of art).

**SMITH COLLEGE.** Harry Bober has joined the art faculty as assistant professor. Mollie Leeb returns after an absence of a year. Prof. Henry-Russell Hitchcock has become acting director of the Smith College Museum of Art until a permanent directorial appointment can be made. Mary Bartlett Cowdrey has been appointed assistant to the director, Smith College Museum of Art. Miss Cowdrey was formerly registrar of the Brooklyn Museum, then curator of prints

at the New York Historical Society, and for the past six years has been associated with the Harry Shaw Newmann Gallery in New York.

**STATE UNIVERSITY OF IOWA.** Staff changes this fall will include John Rosenfield, who takes over classes formerly taught by Jane Wilson Grunberg; Dr. John Bradbury, who succeeds Helen Swartley as administrative assistant; Frank Wachowiak, who replaces Shirley Hammond as assistant professor of art education; and Carroll Hogan, who is curator of slides and photographs in place of Margaret Meigs.

**STEPHENS COLLEGE.** New personnel this year include David Moore, graphic arts; Rowlen Fidler, textiles and design; Justin Savage, photography; and Ted Kraynik, metal work and design.

**UNIVERSITY OF ALABAMA.** Dr. J. B. Smith, head of the art department last year, is leaving to become dean of the Kansas City Art Institute. Richard Brough is replacing him as acting head for the coming year.

Joseph P. Jankowski, Mary C. Page Scholarship winner and graduate of the Cleveland Institute of Art, will be a visiting associate professor, and will teach painting.

Don R. Birrell will be a visiting assistant professor, and he will teach commercial design and three-dimensional design. Mr. Birrell is from Sacramento, Calif., and this past year he was guest director of the California State Fair.

Other new members of the staff include Joseph S. Bolt, history of art; Frank Engle, ceramics; Angelo Granata, sculpture; Ellie Sims, fashion illustration; and Hazel W. Brough, photography.

**UNIVERSITY OF COLORADO.** Visiting professors during the summer were Maud Ellsworth, University of Kansas, art education; Charles Lakofsky, Bowling Green University, Bowling Green, Ohio, ceramics; Professor Allen Weller, University of Illinois, art history; and Kady Faulkner, University of

Nebraska, drawing and design.

Robert Laurer of Harvard University has been added to the staff to teach art history in the Department of Fine Arts and to teach the art section of the general humanities course. Wendell Black from Iowa joined the staff last year as head of the graphics department.

**UNIVERSITY OF GEORGIA.** Lloyd Miller has become head of the art department, Atlanta Branch of the university. Mr. Miller was formerly head of the art department at Millikin University.

**UNIVERSITY OF ILLINOIS.** Peter H. Selz, M.A. from University of Chicago, has been appointed to teach the two survey courses in art history which are being instituted at the Chicago (Navy Pier) division of the university for the current academic year. Mr. Selz has also been appointed lecturer in art history at the Institute of Design succeeding Mr. Laporte.

Additions to the staff of the art department are as follows: Raymond Perlman, formerly of Art Center School, Los Angeles; Bacia Stepmar (Rhode Island School of Design and Alfred University), Edward H. Betts (Yale University, Art Students League), William Collins (Rhode Island School of Design), James G. Jameson (St. Louis School of Fine Arts), Keith D. Kitts (Cleveland Institute of Art), Leon Morgenstern (Syracuse University).

**UNIVERSITY OF KENTUCKY.** Janis Sternbergs and his wife, Erika Sternbergs, Latvian nationals, have joined the art staff this Fall. Mr. Sternbergs will teach printmaking; Mrs. Sternbergs will teach drawing and paintmaking.

Raymond Barnhardt returns from a year's leave in Mexico.

**UNIVERSITY OF MINNESOTA.** New additions to the art staff are the following: Dr. Dmitri Tselos (New York University) is professor of art history; Dr. Lorenz Eitner (Princeton University) instructor in art history; Alan Downs (Albright School of Art), instructor in design and photography;

Robert Collins (University of Washington), instructor in design; Bernard Arnest (Minneapolis School of Art), instructor in painting; Jerome Liebling (New School for Social Research), instructor in photography; and Mrs. Florence Forst (Institute of Design, Chicago), instructor in ceramic design.

During the fall quarter, Arnold Blanch will be guest artist, and during the spring quarter, Philip Guston will visit the Minnesota campus.

**UNIVERSITY OF MISSISSIPPI.** Stuart Purser, formerly of the University of Chattanooga, will organize an art department at the university at Oxford this fall.

**UNIVERSITY OF NEBRASKA.** Hal Wilmeth of the art history staff has been appointed the first American Fulbright Scholar to Italy. He is on leave of absence from the university to study for a year with Professor Mario Salmi at the University of Florence, and also to study the techniques of Renaissance painting at the Uffizi. He will be replaced by Gail Butt, Jr., of Ohio State University.

Walter Meigs (Syracuse, Fontainebleau, and Iowa) will teach drawing, composition and commercial art at Nebraska.

**UNIVERSITY OF NEW MEXICO.** Lez Haas is taking a year's leave of absence to continue his graduate work at the University of California. His painting classes are being taken over by Frederick O'Hara. In Mr. Haas' absence, Bainbridge Bunting is acting head of the department.

John Poore, formerly at Radford College, Va., will teach metal work and weaving as an assistant professor.

Mela Koeber is on leave of absence in Mexico studying contemporary Mexican painting and crafts.

Raymond Jonson is leaving the art department to become director of the Jonson Memorial Gallery, Santa Fe.

**UNIVERSITY OF OKLAHOMA.** Harrison Kerr, American composer, be-

come dean of the College of Fine Arts on Sept. 1, succeeding Paul S. Carpenter who died last January. Mr. Kerr was chief of the music and art unit of the U. S. Army Reorientation Branch, and during the past two years in this position, he worked directly with musical and artistic affairs in Austria, Germany, Japan and Korea.

John O'Neil, associate professor of art, cancelled his sabbatical leave for the School year of 1949-50, and has returned to teach painting and figure drawing.

Martha Ratcliffe (John Herron Art Institute,) has joined the staff as instructor of art. Miss Ratcliffe spent last summer studying at the Escuela Universitaria de Bellas Artes in San Miguel de Allende, Mexico.

Hilliard Stone, who received the B.F.A. in sculpture at the University of Oklahoma in June, 1949, and Minnie Sampson, who taught as an exchange professor from Leeds, England, in the Oklahoma City public schools during 1947-48, have been assigned to graduate assistantships in art. Mr. Stone will be in charge of beginning sculpture, and Miss Sampson beginning drawing classes.

Robert Wendell Tomberlin, assistant professor of art and adviser for the decorative art department, has been granted a sabbatical leave for the year 1949-50. He will study at Cranbrook. During his absence, classes in serigraphy, metal work and jewelry will be taught by Clara Stong Dumas, formerly instructor at Oklahoma City University.

UNIVERSITY OF OREGON. Frederick Heidel, who has taught at Long Beach (Calif.) City College for the past three years, will teach painting at the university this fall.

University of Southern California. Dr. Carl Sheppard, formerly of the Fine Arts Department, University of Michigan, has joined the faculty as an assistant Professor of Art History.

Dr. Karl With is presenting an ad-

vanced course in the History of Architecture. This course was previously offered by H. Th. Wijdeveld, Guest Professor in the School of Architecture last year, and now at the University of North Carolina.

Frank Harris and Weston Bonen Berger, graduate students, are preparing a directory of contemporary architecture in Los Angeles County and environs proposed for completion June 1950.

The summer school students of the New York sculptor, Saul Baizerman, completed their summer work with a full-scale exhibition of problems showing the complete evolution of the course and the development of each student.

The Council of Allied Artists in Los Angeles is carrying forward the program of lectures and round tables of the defunct Modern Institute of Art.

UNIVERSITY OF WYOMING. Leon Kelly has resigned his position at the university to take up painting as a full time occupation again. Worden Day, formerly of Stephens College, has taken the position vacated by Mr. Kelly.

WASHINGTON UNIVERSITY (St. Louis). Frederick Hartt, New York, has become assistant professor of history of art and curator of University Art Collections. Other additions to the history of art staff include Marilyn Aronberg, assistant, and Richard Burke, assistant.

OHIO STATE UNIVERSITY. Lillian Rhodes, visiting artist, M.A. from Columbia Teachers College, who taught for three years at the University of Southern California, will teach service courses for Home Economics students and will teach weaving.

Joe Markley, a visiting artist and honors graduate from this University, returns to teach in the commercial art field after two years of work in a Columbus advertising agency.

Hardean Naeseth, instructor in art education, M.A. from the University of Minnesota, comes from the public school system of St. Paul where he had

taught for a number of years at various levels from elementary to college.

Carlton Atherton returns to the regular staff after a summer's leave of absence during which he taught a course in the history of ceramics at Columbia.

Mary Holmes was on the summer staff at Indiana University.

Formerly on the staff at Ohio, Eulala Amos is now an assistant professor in the craft area at the University of Georgia; Philip Blakesly has gone to Connecticut State Teachers College as an assistant professor in art education; Marjorie Campbell is now an assistant professor in art education at Iowa State Teachers College; and William Blakesley as an assistant professor at Muskingum College in charge of their art department.

**UNIVERSITY OF MISSOURI.** New members added to the department include:

Edward Frank Denyer, Instructor in Art, who has completed his studies at the Art Students League. He is teaching drawing, painting and composition.

Paul Brach, who received his M.A. from Iowa, is teaching drawing and organizing a print department.

Joseph Bobrowicz is an Assistant Instructor. He is completing his studies at Cranbrook and is teaching design and crafts.

Mildred Allen Maddox, Assistant Instructor in Art, is teaching craft courses.

Marion Humfeld, Irene Musick and Fred Shane were given research grants by the University Research Council for a continuation of their work during the past summer. Sid Larson, graduate student, is designing a mural for the library of the Boonville Training School for Boys now under construction.

**UNIVERSITY OF MICHIGAN.** George H. Forsyth, Jr., Chairman of the Department of Fine Arts, has reported the following changes in personnel: Dr. Carl Sheppard has accepted a position at the University of Southern California. Sidney Kaplan is now at Mills College. The following new members have joined

the staff: John H. Cox, who has just completed his doctoral thesis in Oriental Art at Harvard; Marvin J. Eisenberg, who has taken his M.F.A. at Princeton; and Dr. Homer Thomas, F.S.A. Scot., who has taken his advanced degree at Edinburgh University.

One of the graduate students, Philip Stern, has been awarded the Charles L. Freer Fellowship for a year of study at the Freer Gallery in Washington.

Due to the expansion of the art department, the assigned teaching and office space is more than double the size of last year's quarters. The Departmental Fine Arts Library has been set up in conjunction with this new arrangement, and in it will be assembled about five thousand books on the fine arts.

**BROOKLYN COLLEGE.** Stanley William Hayter has joined the staff as of Sept. 1, 1949, with the rank of Assistant Professor.

Martin James, of New York City, has been appointed Instructor of art history.

Dr. Milton Brown has been promoted to the rank of Assistant Professor.

Samuel Weiner, Assistant Professor, will conduct workshops for high school and elementary school teacher trainees.

**YALE UNIVERSITY.** Charles Seymour, Jr., has been appointed Associate Professor in the History of Art, and Curator of Renaissance Art.

Focillon Scholar and Visiting Lecturer in the History of Art for this fall will be Jean Bony. M. Bony, who comes to Yale from the Institut Français in London, will conduct a graduate seminar on his recent research in Anglo-Norman architecture.

William H. Jordy joins the faculty as an Instructor in the History of Art. He is assigned to American Studies and to Directed Studies.

George Kubler has returned to Yale after a year in Peru where he was invited to teach and direct a program of field training and research by the Institute of Social Anthropology in the Smithsonian Institution.

Vincent J. Scully, Jr., is returning as



an Instructor in the History of Art and Architecture.

George Howe of Philadelphia has been appointed chairman of the Yale Department of Architecture. At present Mr. Howe is in Italy as architectural adviser to the American Academy in Rome and is architect for the American Consulate in Naples. He will complete his work in Italy during the fall and will join the Yale faculty Jan. 1. He succeeds Harold D. Hauf, who has been named editor-in-chief of the *Architectural Record*.

#### SCHOLARSHIP WINNERS IN N.Y.

The 25 scholarship winners of the Silver Jubilee Design Contest, sponsored by the Traphagen School of Fashion, arrived in New York, July 6, 1949. The winners were design students from the following colleges: University of Idaho, University of Texas, Radcliffe College, Smith College, University of Akron, Austin College, Heidelberg College, University of Cincinnati, Southwestern College, Mills College, Marywood College, New Jersey College for Women, Cornell University, Iowa State College, Syracuse University, Southern Methodist University, Beaver College, and Louisiana State University.

During the six weeks the students were in New York, the city's manufacturers opened their doors to the young designers and invited them to see the inside workings of their showrooms and workrooms.

#### 14TH CERAMIC NATIONAL

Prize winners in ceramic sculpture for the 14th annual competition by the Syracuse Museum of Fine Arts announced on Oct. 30 included Thelma Frazier Winter, Cleveland Institute of Art; Carl L. Schmitz, A. N. A. New York City; Paul Bogatay, Ohio State University; Mar Carter, Chicago; Bruno Mankowski, New York City; W. W. Swallow, Allentown, Pa.. Potter winners listed were Mary Scheier, Durham, N.H.; Glidden

Parker, Alfred, N.Y.; Maija Grotell, Cranbrook Academy; John S. Howald, Columbus, Ohio; Charles F. Mosgo, Cleveland Institute of Art; Edwin Scheier, Durham, N.H.; David Weinrib, Stroudsburg, Pa. Enamelists who won prizes were Arthur Ames, Claremont, Calif., and Jackson Woolley, LaJolla, Calif.

#### ART NEWS FROM COURRIER DE FRANCE

The Cluny Museum with its collections illustrating medieval life and art was reopened this summer for the first time since 1939. The inside of the 15th century residence has been restored and exhibits have been reorganized. Much work has also been done on the adjoining Gallo-Roman Palais des Thermes which forms part of the Museum. Four years of excavation have revealed the substructure of the palace and opened up a heretofore unknown series of subterranean galleries.

The 17th and 18th century rooms of the Carnavalet Museum have been reopened for the first time since the war. Four new rooms devoted to the municipality of Paris are scheduled to open in November.

The Grimaldi Museum at Antibes has been rearranged and has attracted scores of visitors eager to see the 20 large canvases painted by Picasso since 1946 and the ceramics which the painter has given to this museum.

The provincial museums of Le Mans and Valenciennes, closed since the war, reopened in September.

#### ART CRITICS MEET AT UNESCO HOUSE

The UNESCO *Courier*, August, 1949, reports that the Second International Congress of Art critics was held at UNESCO House, Paris, from June 27 to July 1, with more than 200 art critics representing 35 countries present. Dr. Jaime Torres Bodet, Director-General of UNESCO, opened the congress with an address in which he outlined the possi-

bilities of cooperation between UNESCO and art critics.

The main business of the Congress was to set up the International Association of Art Critics, whose executive committee was formed as follows: President, M. Paul Fierens (Belgium); Vice-Presidents, Sr. Lionello Venturi (Italy), Mr. James Johnson Sweeney (U.S.A.), M. Raymond Cogniat (France), Mr. Eric Newton (Great Britain), Sr. Crespo de la Serna (Mexico), and M. G. Knuttel (Holland); General Secretary, Mme. Gille Delafon (France); Deputy General Secretaries, Sr. Milliet (Brazil), M. Foundoukidis (Greece).

One of the principal themes of the Congress was "Art and Society." A number of papers on this subject were read and interesting discussions followed.

At its last meeting the Congress adopted resolutions dealing with liberty of criticism, the defence of modern art, cooperation with UNESCO to defend authors' rights, the teaching of art, and the formation of an International Federation of Art Critics and Historians. The hope was expressed that artists themselves would soon form an International Federation, and that all forms of political discussion would be excluded from the proceedings of the Art Critics' Association and annual Congress.

#### REQUESTS FOR EXCHANGE OF ART PUBLICATIONS

The American Embassy at Ankara, Turkey, has reported to the Department of State that the Academy of Fine Arts in Istanbul and the arts and crafts division of the Gazi Normal School in Ankara are interested in exchanging art literature with similar institutions in this country. The Publications Director of the Ministry of Education is setting aside a number of his department's publications, including the *Fine Arts Journal*, published at irregular intervals, for exchange purposes. He has also offered to purchase other works in the

field of art for exchange if there is sufficient interest in such a project.

The Academy of Fine Arts lost most of its library in a fire a year ago, but still possesses a number of American books on American painting, architecture, decoration. The library of Gazi Normal School has no American publications on American painting.

The Department of State will be glad to forward communications to the Turkish Ministry of Education from interested art departments and museums. Such communications should be addressed to Mr. Lawrence S. Morris, Chief, Division of Libraries and Institutes, Department of State, Washington 25, D.C.

#### PAN AMERICAN ARCHITECTS TO MEET

The Seventh Congress of Pan-American Architects will meet in Havana, Cuba, from Dec. 8 to Dec. 14, 1949 at the Colegio Nacional de Arquitectos de Cuba.

Concurrently with the Congress there will be a Pan-American Exhibition of Architecture and an Exhibition of Materials and Products related to construction.

Additional information may be obtained from Mrs. Chloethiel Woodard Smith, Chairman, Division of Pan-American Affairs, Committee on International Relations, A.I.A., 814 17th Street, N.W., Washington 6, D.C.

#### BALTIMORE MUSEUM RECEIVES CONE COLLECTION

Executors of the estate of the late Etta Cone have announced that the Cone Collection has been bequeathed to the Baltimore Museum of Art, as well as \$400,000 for a new Museum wing in which to install it permanently.

#### REPORT FROM ITALY

From the Consulate General of Italy in New York comes the following information: Michelangelo's marble group,

*La Pieta*, will be placed again in the Cathedral of St. Maria del Fiore in Florence where it had been since 1700. The group was removed during the war and placed in a walled shelter. Instead of placing it behind the Great Altar as before, *La Pieta* will be placed in the first chapel to the right of the north corner. During May the majority of the St. Maria del Fiore stained glass windows were replaced. The stained glass windows of the Church of St. Croce are to be replaced soon.

The Anchiano house, where Leonardo da Vinci was born, has been donated to the City of Vinci. Among the noteworthy gifts that are being donated to the "Leonardian Library" of that city are several works based on Leonardo's designs, sent by the Curator of the Londona Museum, and five publications edited by the Commission for National Publication of Leonardo manuscripts, donated by the Italian Ministry of Public Instruction.

While reconstruction work was in progress at the "Chiesa del Sacramento" in Ancona, an interesting mosaic was unearthed which is believed to belong to the Roman Era.

An "Exhibition of Ancient Dutch Ceramics" was inaugurated in Rome at Palazzo Venezia. The exhibition was organized to present to the Italian government a collection of ceramics donated by the Museums of Amsterdam, Rotterdam and The Hague as a gift to the restored International Museum of Faenza.

The Ministry of Public Instruction will start publication next year of a yearly "Catalogue of Museums, Galleries and Collections" which will be of an artistic, archaeological and ethnographic nature. The state, provincial, and municipal Museums and galleries and the principal private collections will be listed together with the historical background and general information of interest to both scholar and the public.

The Ministry of Public Instruction has decided to place a technician in the more important Italian museums with the specific duty of organizing educational services for the public to promote an understanding of artistic values, thereby giving the museums a less conservative nature. A special room of the museum will be set aside for small educational exhibitions. The following are the museums that have already established these exhibitions: the Turin *Pinacoteca*, the Galleries of the Venice Academy, the Gallery of the Uffizi, Florence, the National Roman Museum, the Prehistoric Ethnographic Museum of Rome, the Rome National Gallery of Modern Art, the Naples *Pinacoteca*.

An award of half a million lire for a painting has been established in Florence. Any artist may participate in the contest by presenting a single work painted in any technique and representing St. Giovanni Battista. The winning painting will be placed in the Church of S. Maria del Fiore.

Hoepli of Milan has published volume 28 of the series of small volumes on modern art, *Francesco Messina, Sculptor*, by Mario Valsecchi (28 pp. 35 plates in black and white, 500 lire).

#### ART REPRODUCTIONS PREVIEWED IN PARIS

The first circulating exhibition of art reproductions in color, organized by UNESCO, was shown at UNESCO House, Paris, on June 13.

These reproductions offer a panorama of painters from 1660 to the present day. Five identical collections have been prepared and a detailed catalogue containing an historical review of the works and biographical notes on the artists represented in the collections will accompany them. They will be sent, through the care of UNESCO, to different countries, particularly to those whose museums and art galleries are not in possession of original works of modern painters.

This initial circulating exhibit will be followed by many others from the different periods in the history of painting.

#### PROGRAM FOR INTERNATIONAL UNDERSTANDING

More than sixty national organizations cooperated in a conference on "The Role of Colleges and Universities in International Understanding" which was held under the auspices of the American Council on Education at Estes Park this summer. Nine groups worked intensively during the four days of the conference on the points of common interest to the sponsoring organizations. They attempted to define the responsibilities of colleges and universities for international understanding and to translate the values these institutions mean to represent and to realize in world affairs into practical terms.

The Conference agreed upon the following recommendations for objectives and methods:

**Curriculum:** A fundamental course in "international affairs" embodying the knowledge which is necessary for full understanding of the world at present is recommended for all colleges—a course which all students, regardless of their specialization, would be urged to take. It is also recommended that other courses be organized around problems of international affairs as far as possible.

**Teacher Training:** The fundamental course outlined above would be most important in teacher training and should be further emphasized in the preparation of teachers of all subjects and upon all levels so that such teachers might shape sound attitudes of international understanding in their pupils.

**Extra-Curricular Activities:** It is recommended that the number of students and teachers sent abroad in exchange be increased; that the exchange of experience and techniques for the benefit of foreign students and teachers visiting this country be enlarged; and that seri-

ous thought be given to the advantages in accommodating more D.P. teachers and students in this country.

**Adult Education:** Colleges and universities should extend themselves as centers of community interest in the service of international understanding, should keep in close touch with federal agencies, UNESCO, the United Nations and other sources for speakers, films and such materials, and should make wider use of foreign students and teachers in the community.

**Graduate Study and Training Specialized Personnel:** It is further recommended that examination of the field be made for graduate study; and that, in view of the increase in the demand for highly educated persons attendant upon our increased responsibility abroad, orientation courses for specialists going abroad, expanded language and area programs, and courses in international administration should be instituted. All this implies the necessity of a survey of the supply and demand of trained personnel for positions in foreign quarters.

Finally, the conference recommended that an international organization of universities be formed, as first set forth by the conference on Higher Education at Utrecht, Holland, in August, 1948, and that the American Council on Education be responsible for developing this program in this country.

The complete report of the conference is being published by the American Council on Education and should be available this fall. Work on the carrying out of the conference's recommendations will appear from time to time in *Education and National Affairs*, a bulletin published by the Council.

#### AMÉRICAS, A MONTHLY PUBLICATION

The Pan American Union is presenting *Américas*, an illustrated monthly magazine about two continents. Published in three editions, English, Spanish and Portuguese, *Américas* tells the story

of people of the Americas: their everyday life, art, literature, music, theater, press, science and sports. Each issue contains more than 100 illustrations. Annual rates are \$3.00 for the English Edition, and subscriptions should be sent to the Pan American Union, Washington 6, D.C.

#### 1949 MIDWESTERN COLLEGE ART CONFERENCE MEET IN MINNESOTA

The annual meeting of the Midwestern College Art Conference was held in Minneapolis-St. Paul Nov. 10-12, with the University of Minnesota, Hamline University and Macalester College acting as hosts.

Panel discussions covered the following topics: "The Relation of Art History and Studio Practice in the College Curriculum," "Fine Arts in General Education," "Technical Processes in Contemporary Printmaking," "Printmaking in Contemporary Education," and "Education and Training of Personnel for General Museum Work."

#### MUSEUM OF MODERN ART'S SUMMER CONFERENCE FOR STUDENTS

The 1949 Summer Conference, held Sunday, July 17, at the Museum of Modern Art, explored various aspects of the relations of art and the public.

The morning session featured a panel discussion with the following participants: Lincoln Rothchild, Adelphi College; Emily Genauer, art critic; George Wittenborn, book seller and editor of Wittenborn and Schultz Art Books; J. B. Neumann, director of the New Age Circle Gallery; Cipe Pineles, art director of *Seventeen* Magazine; Lydia Powell, Metropolitan Museum; and Abe Chasin, Museum of Modern Art.

A student forum on the theme of art and the public was held in the afternoon with students from Teachers College, Columbia, New York University, Brooklyn, Sarah Lawrence, Adelphi,

Vassar Institute, and Temple participating.

Following this meeting, three discussion groups were formed: Robert Iglehart, New York University, headed the group which discussed magazines, newspapers, and books; Dorothy Seckler, New York University School of Education, and Museum of Modern Art, met with the group interested in museums and art galleries; and Gene Forrell, director of music, International Film Foundation, discussed educational films.

#### SCULPTURE COMPETITION

The National Sculpture Society has announced a competition in ecclesiastical sculpture, in which any subject pertaining to the life and time of Christ and persons or episodes associated therewith may be used. Awards of \$1,000, \$500, \$200 and \$100 will be made. This competition is open to sculptors working in the United States.

Sculptors desiring to enter the competition may apply to the National Sculpture Society, 1083 Fifth Ave., New York 28, N.Y. The closing date of the competition is April 30, 1950.

#### NATIONAL ASSOCIATION OF SCHOOLS OF DESIGN

The newly organized National Association of Schools of Design is holding its annual meeting at the Cincinnati Art Academy Nov. 28-29. Panel discussions are scheduled for Problems of Art School Admission Tests and Procedures, Basic Training in the Art School Program, Techniques of Design Instruction and Educational Aspects of Fine and the Applied Arts.

#### COLLEGE ART ASSOCIATION ANNUAL MEETING

The annual meeting of the College Art Association will be held at the Drake Hotel in Chicago, Jan. 26, 27 and 28, 1950.

The large Van Gogh Exhibition will be held in Chicago at this time, and



a seminar with several speakers will be presented on Van Gogh. One section will be devoted to the topic "Separation between Artist and Writer in Contemporary American Culture." History of art papers this year will be limited to two sessions, one on Ancient and Medieval Art, the other on Renaissance and Baroque Art. It is also planned to organize sessions on teaching creative art in colleges and problems of art education.

The Society of Architectural Historians have accepted an invitation to meet with the College Art Association, and are planning to devote their papers to the architecture of the Chicago School.

The School of Music of the University of Chicago has agreed to give a special concert on one of the evenings, and plans are being made to show movies on various subjects connected with art on another evening. Members will receive detailed information on the annual meeting before Christmas.

The local committee and officers will be glad to receive suggestions concerning the meeting. These suggestions should be addressed to Henry Hope, President, College Art Association, Indiana University, Bloomington.

#### ARTISTS EQUITY NEWS

Artists Equity Association has moved the national office to 767 Lexington Avenue, which affords more space in addition to its more convenient location.

A.E.A. *Newsletter*, Vol. II, No. III, carries a report of the Annual Meeting last spring, including resolutions and a roster of officers.

The board of directors voted to retain Daniel W. Millsaps to act as director of Artists Equity Bureau, a teacher-lecture-placement service for members.

#### OKLAHOMA HOST TO CONFERENCE

Over 240 delegates attended the Art Education Conference held at the Uni-

versity of Oklahoma in May under the direction of Miss Harriet Kritser, adviser for the art education department. Principal speaker was Dr. John H. Furbay, director of the education department for the Transworld Airlines. His topic was "Art for One World."

#### MICH. STATE LECTURE SERIES

The Fine Arts Lecture Series at Michigan State College this year will include Marcel Breuer, whose design for "A House in the Garden" was featured during the summer in the gardens of the Museum of Modern Art, New York. Other lecturers on this series will include Walter H. Abell and Martin S. Soria, both members of the art history staff.

Visiting lecturers in the two years included Frank Lloyd Wright, Serge Chermayeff, Bruce Goff, George Fred Keck, Alden Dow, Lester Beall, Gyorgy Kepes, Frederic Taubes, Joseph Albers and Sheldon Cheney.

#### NEW FINE ARTS BUILDING AT U. OF KY.

The Department of Art is moving into a newly completed Fine Arts Building with an enlarged library, new equipment for drawing, painting and design, entirely new facilities for sculpture and ceramics and an exceptionally fine picture gallery.

The gallery will open in October with an exhibition by staff members: Clifford Amyx, Raymond Barnhart, Virgil Espenlaub, and Dord Fitz.

#### ART STUDENTS U.S.A. SHOW AGAIN

Bartlett Hayes, Jr., director of the Addison Gallery of American Art, Phillips Academy at Andover, Mass., invited 25 schools not included in last year's exhibition to submit for the current show, "Art Students, U.S.A.," a limited number of pictures each, selected by the head of each school. The exhibition was again based arbitrarily on general

influence, variety and geographic distribution of the schools represented.

A number of students represented in the show participated in panel discussions on art held in Andover on Thursday, Friday and Saturday, Sept. 15 to 17.

#### GUIDE TO ARTS FILMS PUBLISHED

*Guide to Art Films*, compiled by Dorothy B. Gilbert for the *Magazine of Art*, 22 East 60th Street, New York 22, has just been published. This *Guide*, copyrighted by the American Federation of Arts, has been prepared from information obtained directly from producers and distributors. Its purpose is to be complete rather than critical and to include all art films currently available for sale or rental in this country as of July 1, 1949.

Pages 3 to 19 contain the alphabetical listing of films. This is followed by the Directory of Film Sources on pages 20 to 22. The detailed Index on pages 23 to 38 enable the user to locate films dealing with subjects of particular interest to him. All inquiries regarding sales or rental should be directed to the film sources cited. The *Magazine of Art* will, however, welcome additions or corrections to this *Guide*, which lists 265 films. Sale price is 50 cents, available from the *Magazine of Art*.

#### PAN AMER. UNION SERVICES

A film catalogue listing educational motion pictures (16 mm) available through the Pan American Union for the 1949-50 school year has been completed. The general services offered also include a small number of exhibits which are loaned to educational institutions and other interested organizations. These exhibits include kodachrome slides, reproductions of Latin American Art, recordings of Latin American music and other materials. Requests for information about these services should

be sent to the Pan American Union, Washington 6, D.C.

#### SERIGRAPH EXHIBIT AND LECTURE SERVICE

Information regarding the 10th Annual Traveling Exhibition, special exhibitions, rental films and lecture service for 1949-50 may be obtained from Doris Meltzer, Director, National Serigraph Society, 38 West 57th Street, New York 19, N.Y.

#### COMICS NOT AS GRIM AS GRIMM, COLLEGE DEAN SAYS

Reprinted from the *St. Louis Post-Dispatch*, July 27, 1949 (United Press):

"Kalamazoo, Mich.—A college man has come to the defense of the much-maligned comic book.

"Dr. Harry Wood, dean of the College of Fine Arts at Bradley University, Peoria, Ill., said 'some are superior to Grimm's Fairy Tales and Aesop's Fables.'

"In the famed children's stories, Wood said he found 'bloodthirstiness, deceitfulness and distorted morals.' He said comics were much more desirable for children because of their spirit of 'fair play, energetic action, hopefulness and go-getting.'

"The dean said comics developed children's reading habits. He criticized teachers who refused to use them in teaching."

#### GROUP SHOW OF CALIF. ARTIST-TEACHERS

The San Francisco Museum of Art recently presented a group exhibition of five artist-teachers who have been working in Southern California for the past few years.

The show ran from July 7 through Aug. 9, and contained forty water colors and oils by Warrington Colescott, Long Beach City College; Frederick Heidel, University of Oregon; John McNee, Chaffey College; Douglas McClellan,

Claremont; and Florence Saltzman, California School of Art, Los Angeles.

### RUTGERS RECEIVES MEMORIAL GIFTS

The art department of Rutgers University has received a number of gifts in memory of Jack Kriendler. Reeves Lewentel, president of Associated American Artists, Inc., has given 20 framed color reproductions and 30 original lithographs and etchings; Charles M. Russell has given 14 framed color prints; Robert E. Kriendler has given nine color reproductions; and R. Uihlein has given two framed color reproductions. These prints will be used for the student rental library of pictures.

### NEW FRESCOES AT PENN STATE

Henry Varnum Poor has recently completed his Land Grant Frescoes in the lobby of Old Main, the administration building of The Pennsylvania State College. Begun in 1940 with the painting of a large wall over the main staircase, the series has been extended to fill the spaces of the balcony walls along two sides of the lobby, an area of approximately 1000 square feet.

The subject matter of the whole carries out the theme begun in the first mural, the founding of the American land grant college system. In the new frescoes, the operation of this system in the Commonwealth of Pennsylvania is represented in the present-day functioning of the state college. Agriculture, the mineral industries, engineering, the sciences, and the humanities are pictured in characteristic work of the class-rooms, laboratories, fields and mines. Details are presented in a non-literal and, to a degree, symbolic manner, and are subjected to the formal requirements of the design.

These frescoes have been financed entirely by the students of the school. The new walls are inscribed: "Presented by the Graduating Classes and the Student

Body of the year 1946." The first mural was a gift of the Class of 1932.

### BAUHAUS COLLECTION

A comprehensive collection illustrating the history and achievements of the Bauhaus is being formed at the Germanic Museum of Harvard University. The collection which already numbers almost a thousand items is planned to include examples of industrial design, architecture, sculpture, painting, graphic art, stage design, photography, student exercises, books, pamphlets, memoirs of former Bauhaus personnel, etc. A section is devoted to the teaching methods developed by various Bauhaus masters and to the spread of Bauhaus influence outside of Germany.

The collection is arranged to be of immediate interest to designers and educators and for the eventual use of cultural historians investigating styles and taste in the twentieth century.

### CARNIVAL CARAVAN

"Carnival Caravan," a project for taking cultural activities into rural areas, was started last year by Barbara Chapin, former New York book designer and publishing-house production manager, and has been successfully tested.

The Caravan consists of an art gallery, a book brigade, a theatre, a music hall and a midway, transported on specially constructed trucks, each of which can be turned into a special building with separate parts. The idea is that in each field of the arts, there will be an opportunity to see and to do.

Miss Chapin writes, "... As you see, the caravan is broad in scope, and designed to plant firm interests, and develop centers in districts now untouched by any cultural activities. We need all the support and enthusiasm possible from those with experience in these fields, for it is largely uncharted work in its complete form. ..."

Miss Chapin's headquarters are 343 North Main St., Wellsville, N.Y. Re-

quests for detailed information about the Caravan should be addressed to her.

### SCULPTOR-TEACHERS IN INTERNATIONAL EXHIBIT

The following sculptor-teachers were represented in the 3rd International Exhibition of Sculpture held in Philadelphia: Boris Blai, Temple University; Janet DeCoux, Carnegie Institute of Technology; Jean DeMarco, Bennet Junior College, Millbrook, N.Y.; Erwin F. Frey, Ohio State University; Milton Horn, Olivet College; Romauld Kraus, University of Louisville; Robert Laurent, Indiana University; Oronzio Maldarelli, Columbia University; Ivan Mestrovic, Syracuse University; Waldemar Raemich, Rhode Island School of Design; Robert Russin, University of Wyoming; Armin Scheler, Louisiana State University; Jacques Schnier, University of California; Charles Umlauf, University of Texas; and Louis Weinberg, University of Tulsa. Mr. Henri Marceau was chairman of the Committee on Selection.

### WINNERS OF GUGGENHEIM FELLOWSHIPS

Winners of the John Simon Guggenheim Memorial Fellowships for 1949-50 in the field of art are the following: Hyman Bloom, Boston, creative work in painting; Eldzier Cortor, Chicago, creative work in painting; Dr. Charles de Tolnay, art historian, Princeton, the life and work of Michelangelo in the period 1534-1564 (Renewal); Dr. Sidney Freedberg, assistant professor of art, Wellesley College, the genesis of Mannerism in Florentine and Roman painting in the early 16th century; Martin Jackson, Philadelphia, creative work in painting and lithography; Peter Lipman-Wulf, New York City, creative work in sculpture; Arthur Osver, New York City, creative work in painting; Alexander Peter Russo, New Orleans, creative work in painting (Renewal); Leonard Louis Schwartz, New York City, creative work in sculpture; Charles Umlauf,

assistant professor of art, University of Texas, creative work in sculpture; Gordon Bailey Washburn, director, Museum of Art, Rhode Island School of Design, the preparation of a book to be entitled *Isms in Art since 1800*; Harold Edwin Wethey, professor of history of art, University of Michigan, the work of Alonso Cano, Spanish 17th century artist and architect; Adja Yunkers, New York City creative work in the field of print-making.

The committee of selection consisted of Dr. Frank Aydelotte, Dr. Wallace Notestein, Dr. Linus Pauling, Dr. Edwin Bidwell Wilson, and Dr. Louis Booker Wright. The advisory committee for applications from artists consisted of Mr. Charles Burchfield, Mr. James Earle Fraser, Mr. Edward Hopper, Mr. Franklin Watkins and Mr. Carl Zigrosser.

### REPORT EXAGGERATED, 'DEAD' ARTIST SAYS

Reprinted from the *Indianapolis Star* (United Press):

"Manhattan, Kansas—A Manhattan newspaper in an article about Kansas artists referred to Charles B. Rogers, professor of art at Bethany College, Lindsborg.

"'Charles Rogers,' the article read, 'was another outstanding man in the art world during his lifetime.'

"Not long afterward came a reply from Rogers. 'I've been in this art profession 20 years, which is long enough to kill most people, and some of my enemies claim I am dead in part. Others wish I were. But my friends insist I'm very much alive.'

"Rogers said he wouldn't mind the report if it resulted in an immediate demand for his work—at high prices. But, he said, such was not the case."

### NEW GALLERY IN SANTA FE

Raymond Jonson of the art department of the University of New Mexico is moving to Santa Fe where he will

occupy living quarters in and be director of the new Jonson Memorial Gallery which is just being completed.

This gallery was dedicated to abstract art and was made possible through gifts of Santa Fe citizens: Mr. and Mrs. Frank C. Rand, Jr., Miss Amelia White, and Mr. and Mrs. Raymond Jonson.

#### KODACHROMES OF WILLIAMSBURG

Kodachromes, taken during a recent visit to Williamsburg, Va., by Walter H. Abell and used in connection with a museum lecture program, have been purchased by Conrad Prothmann of New York. The group of 50 color slides deal with architectural designs and details found in this early American city. College art departments interested in adding such examples to their collections may write to Mr. Prothmann directly.

#### FIFTH SUMMER EXHIBITION AT IOWA

The Fifth Summer Exhibition of Contemporary Art at the State University of Iowa was composed of 58 selected works of sculpture by well-known artists. The exhibition was presented as a feature of the 11th Annual Festival of Fine Arts.

The jury, composed of Jacques Lipchitz, Robert Laurent, and Lester D. Longman, recommended the following for purchase: Humbert Albizio's *Samoan Figure*, Alexander Calder's *Three Worms and a New Moon*, John Flanagan's *Triumph of the Egg*, Henry Kreis' *Girl Withdrawn*, Henri Laurens' *Woman*, Henry Moore's *Family Group*, Marino Marini's *Horseman*, Auguste Renoir, *Venus*, Theodore Roszak's *Scavenger*, William Zorach's *The Embrace*. Works by jury members were automatically considered for purchase.

#### GALVANOPLASTICS SUBJECT OF NEW FILM

Galvanoplastics, sculpture by electrodeposits of metal, is the subject of a film prepared by Sister Helene, direc-

tor of the Studio Angelico and associate professor of fine arts at Siena Height College, Adrian, Michigan. The investigation of this process applies modern industrial technique to studio conditions to solve some of the age-old problems of cost and labor in metal sculpture.

#### BARD INTEGRATES CREATIVE, CRITICAL & HISTORICAL STUDIES

Beginning this fall, freshmen at Bard College majoring in any of the plastic arts, which include painting, sculpture, design and graphic arts, will receive their introduction to creative work, as well as to critical and art-historical studies, in one joint sequence from the instructor in the respective field. According to Stefan Hirsch, professor of painting, beginning painting students advance more rapidly when their studio instructor also guides their critical and historical studies of the works of the masters, modern and old.

The inevitable by-product of this approach, he believes, is the development of a critical rationale and terminology, applicable to the student's own work, although gained from the discussion of art objects relatively remote from it. Factually implemented, the art course of Bard's freshman painter is to consist of weekly sessions in the studio, in the Criticism and History of Art Seminar, and in an individual conference with the instructor, during which loose ends are tied together.

#### CATAN-ROSE INSTITUTE OF FINE ARTS CHARTERED

The Catan-Rose Institute of Fine Arts, Queens, founded less than six years ago, has been granted a charter by the State Board of Regents of New York. The Institute will feature two Fine Arts Certificate Courses, a three-year course in Fine Arts, and a four-year Career Course. The Institute is



under the direction of Richard Catano-Rose, R.A.

### UNESCO PUBLICATIONS

"Art Museums in Need" (Educational Reconstruction. 17 pp.) can be obtained free, in limited quantities, by writing to the UNESCO Relations Staff, Department of State, Washington 25, D.C.

UNESCO *Courier* (official monthly publication of UNESCO, 1 year subscription \$1.00), *Study Abroad* (UNESCO publ. 234—\$1.00. An International handbook on fellowships, scholarships and education exchange) and *Museum* (Quarterly Bilingual Art Review, French and English. Vol. I, No. 1-2, price \$1.00) can be obtained at the price listed by writing to International Documents Service, Columbia University Press, 2960 Broadway, New York.

### SOCIETY FOR AESTHETICS MEETING

The Sixth Annual Meeting of the American Society for Aesthetics was held at Oberlin, Ohio, Oct. 21-23. The main topic of the meeting was the Interrelationship of the Arts with papers read on the following aspects: one on historical aspects, one on psychological aspects, one on philosophical aspects and one on specific contemporary aspects of the main theme.

The address on the annual dinner will be given by Rhys Carpenter; a concert will bring works showing special relationship to the main topic of the meeting. After the business meeting on Oct. 23, there will be a general discussion of educational aspects of the Interrelationship of the Arts.

### WALTERS ACQUISITIONS

From Nov. 7-27 The Walters Art Gallery is holding an exhibition of important Byzantine, Medieval and Renaissance works of art acquired at the recent Brummer sale. The objects include bronzes of the fourth and fifth centuries,

a sixth century necklace found in Egypt, a fine eleventh century garnet cameo bead with the figure of a saint, a thirteenth century Limoges pricket candlestick, an enamel plaque from the fifteenth century Limoges Monvaerni workshop, a fifteenth century head of Christ from Ervy in Champagne, a St. Joseph in terra cotta attributed to Matteo Civitate, part of a group now in the National Gallery and similar items.

### MUSEUM SERIAL PUBLICATIONS

The following publications were not included in the list published in the Summer COLLEGE ART JOURNAL. (Vol. VIII. No. 4, p. 309).

Oberlin College. *Bulletin of the Allen Memorial Art Museum of Oberlin College*, published irregularly during each year. (*Bulletin*, Vol. V, No. 2, Dec. 1948, contains Acquisitions 1947-48.)

Yale University. *Bulletin of the Associates in Fine Arts at Yale University*, published irregularly, distributed free to universities, libraries and art museums throughout the world for exchange. (In addition to the catalogue of Sculpture Exhibition which was issued as Volume XVII, No. 1, of the *Bulletin*, a picture book on American Painting before 1850 is in preparation and will be issued as *Bulletin of the Associates in Fine Arts*, Volume XVII, Nos. 2 and 3. *Bulletin*, Volume XVII, No. 4, containing Gallery Activities, 1948-49, was published July 1949.)

Philadelphia. *Philadelphia Museum Bulletin*; published four times a year, Nov., Jan., March and May; single number, 50 cents.

New York. *Museum of Modern Art Bulletin*, published monthly.

Brooklyn. Brooklyn Museum *Bulletin*, published monthly.

Baltimore. *Baltimore Museum of Art News*, published monthly.

Kansas City. William Rockhill Helson Gallery of Art *Gallery News*, published monthly.

Toledo. Toledo Museum of Art, *Museum News*, published monthly.

Springfield, Mass. Springfield Museum of Fine Arts *Bulletin*, published monthly.

Portland, Ore. Portland Art Museum *Bulletin*, published monthly.

Worcester, Mass. *Worcester Art Museum News Bulletin and Calendar*, issued monthly October 1 to May 1. Ten cents per copy; fifty cents per year.

Richmond, Va. *Members' Bulletin* of the Virginia Museum of Fine Arts, published every month except June, July, and August.

Will readers please submit other publications which have been omitted so that this list may be complete? It is hoped that a list of publications of principal museums in other countries will be ready soon.

## CONTRIBUTORS

(Continued from page 60)

MAX BECKMANN's latest honor in his long and distinguished career was the award of first prize in the 1949 Carnegie exhibition of Painting in the United States. Besides being well represented in European museums, Beckmann's work, like that of the other artists of this contributors' list, appears in most of the important museums and collections in America. BEN SHAHN was born in Kovno, Russia, and educated at the College of the City of New York, New York University, Biological Research Laboratory, Woods Hole, Mass., National Academy of Design, New York, Sorbonne, Paris. He has painted murals in New York, Washington and elsewhere. GEORGE L. K. MORRIS, abstract painter and sculptor, was graduated from Yale (B.A., 1928) and studied painting in New York and Paris. He has held many exhibitions in New York and Paris and shows regularly at the Downtown Gallery, New York. He was instructor of painting at the Art Students League, New York (1944-45) and is president of the American Abstract Artists and vice president of the Federation of Modern Painters and Sculptors. ABRAHAM RATTNER studied art and architecture at George Washington University, the Corcoran School in Washington, Pennsylvania Art Academy, the Ecole des Beaux Arts, the Academie Ransom and Academie Grande Chaumière in Paris. He won many prizes and awards at the Pennsylvania Academy, La Tausca, Carnegie and Pepsi Cola competitions. PAUL BURLIN was born in New York, educated in New York and London, and was one of the earlier pioneer painters of the Southwest. He exhibited in the famous Armory Show of 1913, won \$2500 first prize in the Pepsi-Cola show in 1945. SEYMOUR LIPTON taught at Cooper Union, New Jersey State Teachers College and is now teaching at New School for Social Research in New York. He is a member of the Sculptors' Guild and Federation of Modern Painters and Sculptors. EDITH HALPERT is director of the Downtown Gallery in New York. JACK LEVINE, who comes from Boston, was a Guggenheim Fellow in 1945 and has won many national prizes. ISAMU NOGUCHI, born in Los Angeles, was a pupil of Gutzon Borglum and was a Guggenheim Fellow in 1926 and 1927.

# book reviews

ELIZABETH GILMORE HOLT, ed., *Literary Sources of Art History: An Anthology from Theophilus to Goethe*, xx + 555 p., 25 ill. Princeton, 1947, Princeton University Press. \$6.00.

The object of this book is clearly set out in the preface. It is intended for those who cannot for reasons of language or time read the sources of art history *in extenso* and in the original. That is to say it is an anthology in translation, designed to give to a wide public the flavour of these sources and to attract them perhaps towards a wider study of individual writers here represented. Every specialist will therefore necessarily, as the compiler points out, complain that his particular interest is not fully represented and that documents vital to him have been left out. In general, however, the selection seems to be well balanced, and the present reviewer can only find one of his own favourites omitted, namely André Félibien; but that cannot be counted as a major loss. Given the enormous range covered the book presents a strikingly continuous picture of the development of thought about the arts. In one point only is the reader left in some doubt, namely the editor's intention in selecting the authors with whom to close the series. At first it seems that with Reynolds, Winckelmann and Lessing the plan is to end with the change over from the French classical tradition to the neo-Greek doctrine of the late 18th century. Then we find that Goethe's reflections on German architecture are included, and that therefore the series extends into the neo-Gothic and early

Romantic tradition. But in that case why is there no quotation from Burke, whose treatise on the Sublime, published in 1757, is an equally important and much earlier document for incipient Romanticism? However, it must be said in fairness to the compiler that any cutting of the series would leave some loose tags of this kind.

One of the most difficult problems which such an anthology presents is the question of selections from the longer treatises. With letters, contracts, lectures, etc., which can be printed in full, there is no difficulty, and even with a relatively short work such as Alberti's treatise on painting a fair idea of the whole can be given by selections. But when we are faced with the treatises on architecture of Alberti, Palladio or Serlio, it seems impossible to give even an approximate idea of the purport of the work in a series of short passages. The compiler has shown great skill in the passages chosen from these lengthy works, and it is not her fault if they do not really solve what is an impossible problem.

It is, naturally, of the greatest importance in a work of this kind that the translations should be accurate. As far as the present reviewer is able to judge, these are, with one exception, excellent; in particular some of the most difficult passages from 16th century Italian authors are admirably rendered. The one exception to the general rule is in the case of French, with which the compiler appears to be less familiar than with Italian or German. There are too many small mistakes (e.g. two in the title of Roger de Piles *Cours de Peinture*, on p. 405; *Rael* for *Rueil* on p. 374). But these are unimportant in comparison with actual inaccuracies in translation. In some cases an essential point has been missed through slightly too great freedom of rendering. For instance, when Poussin writes of the painting of the Manna: "lisez l'histoire et le tableau," Miss Gilmore translates: "study the

story and the picture"; whereas the artist's use of the word *lisez* brings out the essential point of his advice, that the picture is to be read point by point, group by group, like a text. In the same letter, after saying that he hopes Chantelou will like the painting, he goes on to offer "toute sorte d'amende" in the event of his not liking it. This is translated "any improvement" instead of "any penalty." Here the difference is substantial; and there are other examples of the same kind.

These are, however, all minor blemishes in a book which will undoubtedly fulfil an important function, and moreover, precisely the function which the author intended it to fulfil.

ANTHONY BLUNT  
Courtauld Institute

EVERARD M. UPJOHN, PAUL S. WINGERT, and JANE GASTON MAHLER, *History of World Art*, xxii + 560 p., 654 ill. New York, 1949, Oxford University Press. \$6.00.

The latest arrival in the field of general texts on the history of the arts is not radical or different in approach, but rather a refinement upon a method of presentation already in use. The discussion is scholarly without being obscure, informative instead of chatty, sound rather than spectacular.

Everyone will be misled by the title, however. The first of the two virtually independent parts of the book comprises 391 pages, which treat of general considerations, western Europe, the Mediterranean area, and the United States of America, including a remark or two about Orozco and Rivera. This section is illustrated by figures 1 through 434. The second part is made up of 111 pages and the remaining 220 illustrations and is devoted to the art of oriental countries from Iran to Japan. Africa and South America, Central America, and Mexico are omitted, except for the two painters mentioned above. The omission of any consideration of the sculpture

of the Mayas may be rationalized on the ground that the mode of expression it represents is adequately covered by oriental art, but it is hard to justify the title *History of World Art* for a publication which makes no mention of the pre-Columbian architecture and sculpture of North, Central, or South America. "History of Tri-Continental Art" would be more exact, though less resounding.

Following the sensible general statements, a simplified exposition of compositional factors (harmony, sequence, and balance) is presented; a definition of the elements of tones (color, value, and intensity) is given, a definition only, for to explain tones fully would take several pages of text and can be done better by the teacher in the classroom anyway. In accordance with the authors' stated purpose "to interpret the arts in terms of their historic backgrounds," less emphasis is placed on pointing out formal factors than is the case in some introductory texts. There are no diagrams of organization or movement within a picture, for instance. Yet, there are well-rounded explanations of the more important monuments in most cases, purely aesthetic characteristics being noted as well as others. Uncommon or technical terms are defined in a glossary, and the annotated bibliography should be of real use.

Among the finer points are the simplified, basic discussions of the old masters and their accomplishments. Mannerism and the early Baroque are handled with understanding and discrimination. Another noteworthy achievement is the unusually good treatment, on the whole, of the architecture of western Europe and the United States. (The amount of space allotted to the skyscraper seems excessive.) French Gothic is well summarized, and Versailles, with the life it served, is described in a way to give instructive insight into the courtly art of the seventeenth century. The oriental section is

well written and reads smoothly, especially the chapter on Japan. That strict representation, or even any kind of photographic imitation, is not the aim of many artists today, is stated in a calm, forthright, and convincing manner. The sober, logical fashion in which practically all the various movements in western art are given is a refreshing change from hyperbolic phrases, oddly connected, unusual adjectives, and emphasis upon presumably highly significant but obscure physio-socio-psychological causes.

The treatment of Romanticism is a little less deeply rooted. "In its underlying aspects, Romanticism may be defined as an escape mechanism prompted by the sordid conditions of the nineteenth century" is the opening shot. References to examples of the movement in literature are scanty. Turner's "Fighting Temeraire" is scotched (though illustrated) because "the sun perversely sets in the darkest corner of the sky. Turner has begun to dump his paint pot upside down to call attention to his canvas, which is full of anachronisms." The same artist's "Rain, Steam and Speed" is found "unsubstantial and unscientific" compared to Monet. By what criteria must Romantic painting be scientific?

More emphasis on subheadings and a clear definition of all stylistic terms the first time they are given significant use would have been of help to the student. "Classical" is a broad, imprecise catchall until, in the discussion of the times of Louis XIV (page 268), three possible definitions are given; likewise, a distinction between "realism" and "naturalism" has to wait to be introduced by the comments on Chardin (page 284).

The selection of illustrations is excellent, a distillation of tried and true examples. Naturally, everyone has personal favorites which could have been substituted in many instances, but rarely would such changes better the presenta-

tion. A matter more open to question is the fact that over a third of the pictures deal with oriental art, and they are not at all used to advantage. Practically every representation of western art is the subject of trenchant comment, whereas the Mschatta frieze is coupled with another illustration as merely an example of intricate decoration. Nagoya castle makes its appearance only to show that the Japanese "erected big castles and fortresses in the European fashion, built of stone with strong foundations." There is no plan of any oriental building, including those in Iran. No doubt partly as a result of this lavishness in the oriental section, there is some extensive discussion of objects which are not illustrated, a practice which never produces more than half a loaf; in the case of the styles of Chippendale, Hepplewhite, and Sheraton it amounts to frustration. Very little is done for the applied arts by way of illustration or discussion.

The quality of the reproductions varies. Figure 509, the Taj Mahal, for instance, leaves very much to be desired. On the other hand, the policy of including as many full-page pictures as possible is excellent, and some of the sculpture is very well depicted. One would have to look far to find a more striking or useful representation of Verrocchio's *Colleoni*, the four examples of Michelangelo's sculpture, or the detail from Xerxes' palace at Persepolis. Many of the oriental paintings are satisfactory reproduced also. Those of the western countries fare less well. The value contrasts in the frescoes are exaggerated, charming details in Giorgione's *Venus* are blacked out, Rubens' *Rape of the Daughters of Leucippus* looks like a contrasty photostat (a tendency it too often has in publications). The indication of materials and dimensions in the captions is first-rate. This feature alone should assure the book a welcome place in the library of everyone who teaches a survey course.



It would be unreasonable to expect that in a volume of this type there would be no errors whatever in such things as the location of pictures, nor any minor slips in proofreading. But since the illustrations are set apart from the text, and there are great, blank spaces on some of the pages, one regrets instances where the captions should have been fuller and more precise. For instance, "*Lescot Wing, Louvre, Paris*," with dates and dimensions, describes figure 264, which includes work by LeMercier and the duplication of Lescot's wing. "Museum, Munich" is a cavalier way of throwing together objects from the Glyptothek and the Alte Pinakothek. The instructor knows to which Greek temples the plans in figure 27 refer, the student does not. They should have been labeled. Perhaps publication costs dictated the separation of the illustrations from the text and their being placed together (at the beginning of the book, in this instance), an arrangement which publisher and authors affect to consider an advantage over having the objects depicted on or near the pages where they are discussed. Anyone who has turned back 314 pages 654 times, meanwhile replacing the elusive bookmark, can hardly agree.

EDWIN C. RAE  
University of Illinois

THOMAS MUNRO, *The Arts and their Interrelations*, 559 p. New York, 1949, The Liberal Arts Press. \$7.50.

Recent books in the field of aesthetics have in general tended to be of the "persuasive" rather than the more documentary and systematic type. While the public is increasingly aware of the necessity to renew and revitalize its contact with aesthetics, it has been understandably dissatisfied with obsolete systems in this field — the kind which, German or not German, smells of the study rather than the studio and "sacrifices reasonableness to reason" —

and readers have been apt to be pleased with brilliant (and often hit-and-miss) approaches, preferring their food for thought rare rather than done. From this development, the present book marks a significant departure. Reverting to a more systematic approach, it shuns the persuasive one-sidedness and terminological uncertainties of many of its immediate predecessors. Although the author recognizes ambiguity as "a kind of versatility" and takes great care to avoid the pitfalls of overly narrow definitions (which are disclosed with humor and patience) he rightly stresses the importance of overcoming the present state of affairs in which ambiguity has indeed become confusing rather than creative. His method is refreshingly realistic. "It is a mistake to think of definition and classification as 'mere preliminaries,' coming at an early stage in investigation. They come also at the end and in the middle, in fact, all along the line. . . . The ones we make now must be recognized as tentative hypotheses, sure to need further change in a few years' time. But we can summarize in them the results of our latest discoveries up to the present moment, and use them in turn as instruments in further inquiry" (p. 6-7). Corresponding to this premise, the method employed in this book combines historical, theoretical, and practical facets of the subject and yields remarkably sound results in all of its three main parts: *The Nature of the Arts, Relations between the Arts, and Individual Characteristics of the Arts*. Within the latter, I wish to call special attention to the chapter on "Some Arts of Importance Today and To-morrow" in which such recent developments as the film, the radio, and endeavors in mobile light and color are for the first time firmly yet carefully aligned with their older fellow-members. A chapter called "Summary and Recommendations" and a comprehensive index should be expressly mentioned as helpful features of a book

which will serve a large number of readers as an inexhaustible mine of information on trends and terms, a strong stimulus to further research, and a reliable guide for all who are working in any of its many sections—in particular, for those who are willing and eager to look *beyond* the borderlines of those sections.

We have every reason to be grateful for an excellent piece of work undertaken at the right moment.

WOLFGANG STECHOW  
Oberlin College

A LAWRENCE KOCHER and HOWARD DEARSTYNE, *Colonial Williamsburg—Its Buildings and Gardens*, 104 p., illus. Williamsburg, Va., 1949, Colonial Williamsburg, Inc. \$2.75.

This is the latest and most comprehensive publication on restored Williamsburg, taking the place of the Blue Book of Williamsburg published originally as a special addition of the *Architectural Record* in December 1935. It is not the authors' aim, however, to present the restored buildings and gardens merely as museum pieces for imitation today but rather to point out their meaning within the living culture which created them.

To bring Colonial Williamsburg to life three men prominently identified with modern art pooled their talents with the restoration's staff photographer to produce this book. Co-author A. Lawrence Kocher, architect and former editor of the *Architectural Record*, has been a member of the Advisory Committee of Architects for Colonial Williamsburg since the beginning of its restoration. Co-author Howard Dearstyne, at present working as Mr. Kocher's assistant in assembling and editing architectural records of the restoration, studied at the Bauhaus in Dessau and under Mies van der Rohe in Berlin, later working as a designer in the firm of Harrison and Foulhoux, and teaching at Lawrence College and the Cran-

book Academy of Art. Herbert Matter, who contributed many of the photographs, is internationally known as a designer and photographer.

The result of this unique collaboration is a lively, informative book which can be profitably read by anyone who is interested in learning from the achievements of the past. It might be argued that too many full pages have been allotted to Mr. Matter's dramatic angle shots of such historical props as the barber-wigmaker, the pens on a desk in the Capitol, the detail of the Lord Botetourt statue, and so forth. Some of this space might better have been reserved for more architectural close-ups of the Wren Building, the Governor's Palace, and the Capitol, which have been represented mainly in small pictures. Perhaps more emphasis on the architecture, though, would have defeated the main purpose of the book—to bring Williamsburg to life again as it must have seemed during its greatest glory from 1699 to 1780 as capital of Virginia and as one of the oldest seats of academic learning in America.

The text makes excellent reading, both as a factual guide to the buildings and gardens and as a stimulating account of the life and society which once gave this little planter's capital its importance in Colonial America. Now that color slides and photographs of Williamsburg are available for further study of the town, this new book may prove very useful in college courses on early American architecture and town planning.

THOMAS M. FOLDS  
Northwestern University

BERNARD BERENSON, *Aesthetics and History in the Visual Arts*, 260 p., 24 ill., New York, 1948, Pantheon. \$4.00.

Turning the last page of Berenson's *Aesthetics and History in the Visual Arts*, the reader comes upon the announcement of a new book in preparation by the author, *Sketch for a Self-*

*Portrait.* In a sense, that title would be appropriate to the present volume, which sets forth with remarkable clarity the patterns of thought that are characteristic of this great "humanist."

The book does not pretend to give us systematic theories of aesthetics and history. It is, rather, to use the author's own words, "a pell-mell of stray thoughts, desultory thinking aloud, generalizations, reminiscences, confessions." One must read it in the same way that one looks at an artist's drawings, with appreciation of the spontaneous, immediate expression. To say that the book should have been more rigorously edited, should have had inconsistencies, contradictions, and repetitions deleted would be like wishing for a revision of the drawings. Who would want the phantom-like sketch for a second head erased from Leonardo's precious little drawing of a rider in John Nicholas Brown's collection! That head enriches our understanding of the artist's conception of a rider. And a re-reading of the critic's book is likely to show that what at first seemed inconsistent or contradictory is merely another angle of an idea, enhancing its clarity and vitality.

For there is nothing fixed and dead about the thoughts presented in this book. They are living and flexible, and so convincingly applicable to problems of present-day civilization as to make one wish that at least the brilliant twenty-five-page introduction could reach all of our educators and all of our men-of-affairs.

The enjoyment of a work of art is to Berenson an experience in the realm of ideated sensations, an experience that lifts one to "a higher competence, clearer perception, completer grasp." It is what he has long called in his writings "life-enhancing," an experience attained through the identification of ourselves with the work of art, so that we "feel more hopefully, more zestfully alive; living more intense, more radiant a life not only physically but morally

and spiritually as well; reaching out to the topmost peak of our capacities, contented with no satisfaction lower than the highest."

The importance of art, therefore, in the business of civilizing mankind can scarcely be overestimated if we accept the author's premise that the aim of civilization is the cultivation of man's conscious being, the building of a "House of Life" as far as possible removed from the jungle and the cave.

Because of the importance he attaches to our "living" the work of art, Berenson insists upon the necessity of an immediate approach to it. Archaeological, philosophical and other such studies, though useful and interesting enough for other reasons, he considers comparatively irrelevant to the aesthetic experience and outside the province of the art critic. The aesthetician's business is to discover the qualities art must have in order to provide the life-enhancing experience and he must teach people how to recognize these qualities and how to respond to them. So the author decries the leveling tendencies of our age, the prevalent theory that one kind of art is as good as another, or that art has never suffered decline, but only change, or that newness and originality have in themselves any real merit. He insists, that is, upon the question of value, and warns that lack of discrimination is even dangerous, because art, unlike the events of history, is still with us, and "nothing that survives, that is still alive, can be treated impassively. Willynilly, it affects us. One has to be either insensible, unconscious, or both to assume objectivity toward works of art. We cannot help being attracted or repelled by them, feeling them as forces to befriend or to avoid as with other living creatures. Whatever has life, and as long as it retains life, has a capacity for doing good or doing harm that we cannot and do not ignore."

The essential elements in a work of

art fall  
catego-  
tion.  
the  
tion  
compo  
consid  
inadeq  
that  
Beren  
witho  
has th  
ment,  
ident  
enhan  
senta  
the e  
dimin  
W  
stone  
the  
the  
for  
toria  
fluct  
tion  
of s  
anot  
if h  
hav  
wes  
F  
art,  
visi  
the  
for  
late  
and  
and  
by  
art  
to  
"s  
a  
no  
ob  
an  
an  
ye  
si

art fall, in Berenson's analysis, into two categories—decoration and representation. Tactile values and movement are the two principal attributes of decoration—proportion, arrangement, space composition, and even color being lesser considerations. It is largely because of inadequate tactile values, for example, that most abstract art cannot stand Berenson's test, and he condemns it without mercy. Even if a work of art has the requisite tactile values and movement, it may fail as illustration. Ideated identification with it cannot be life-enhancing if, for example, the representation awakens a feeling of disgust; the effect is then quite the opposite, life-diminishing.

With these requirements as a touchstone, the critic can recognize among the remains of all ages and all places the productions that have most value for our civilization, and the art historian can classify them and chart their fluctuating appeal to successive generations. He can study, too, the development of styles and the influence of one upon another, always centering his attention, if he be wise, upon those currents that have contributed most richly to our western civilization.

Perhaps the most subtle influence of art, the author points out, is upon our vision of nature. Even people who think themselves ignorant of art see the human form according to the canons formulated by artists and fashion designers; and we tend to see hill and dale, tree and flower in the patterns furnished us by art. Finally, if our association with art is sufficiently close, we may hope to become our own artists, so that we "see in any given object, say a flower, a tree, an animal—a quality of art that no work of art representing the same object rivals."

Berenson's book is not addressed to any one class of readers. His definitions and explanations are clear and simple; yet there is never a hint of condescension. It is merely that the matter is so

clear and precise in his own mind that simple language most naturally expresses it. And then what a wealth of literature, mythology and history is stored in his memory, to yield at any moment the most illuminating analogy! What could be more apt than his description of form as "like a robe thrown around shapes, not a consuming one like the mantle of Nessus but a vivifying one like the robe of Isis, provided you do not lift it; for in art appearance is the only reality." The book is most welcome, the reader will feel throughout, not only for the light it casts on problems of aesthetics and history but also for the view it gives us of the "House of Life" built for himself by one of the most cultivated men of our age.

FERN RUSK SHAPLEY  
*National Gallery of Art*

SAMUEL HAZZARD CROSS, *Mediaeval Russian Churches*, edited by Kenneth John Conant, 95 p., 114 ill. + map. Cambridge (Mass.), 1949, The Mediaeval Academy of America. \$7.50.

For the analysis of problems in Russian art history surely we have the right to require the most scrupulous regard for historical accuracy and critical integrity. The truth, at the least, may help us to reach decisions undistorted by ignorance and prejudice. In this respect we have not always been well served by recent publications in English which, too frequently compiled in haste from standard sources, repeat the conventional summaries of the familiar texts and reproduce the usual monuments with a dearth of fresh interpretation. In this connection the state of our present knowledge of Russian art history is reflected in the few short sentences on Malevich and Archipenko, whose works are certainly not the most characteristic witnesses to Russian art, which are the only references to the subject in the recent *History of World Art* by Upjohn, Wingert and Mahler. Neither art, history, nor truth is advanced by such exclusion.

Therefore it is good to welcome to the small shelf of books in English on Russian art this brief account of mediaeval Russian church architecture. Professor Cross's untimely death in 1946 abruptly terminated his distinguished career of teaching and research in Slavic languages and literatures at Harvard. His interest in mediaeval architecture, encouraged by his friendship with Professor Conant, who in his introduction confesses that his own interest in Russian church architecture was awakened by Dr. Cross, found public expression in a series of lectures delivered at Harvard in 1933. The four lectures, which comprise the text of this volume, follow the course of the historical development of Russian architecture from the tenth through the seventeenth centuries, with one chapter devoted to each of the regions of Kiev and Chernigov, Novgorod and Pskov, Vladimir-Suzdal and Moscow. The argument is supported by 114 carefully selected illustrations, many familiar to the readers of Grabar, Réau and Alpatov, but with several less common views taken from the more recent works of the Soviet historians Nekrasov and Zabello. The book inevitably invites comparison with D. R. Buxton's *Russian Mediaeval Architecture*, published in England in 1934. Except that Buxton continued his work with "an account of the Transcaucasian styles and their influence in the West" the two are comparable in length and number of illustrations. Cross, however, devoted more time and care to establishing the bases for an understanding of the historical circumstances which prompted the development of a peculiarly Russian architecture. In this respect his first two chapters are perhaps more valuable than the last two where the historical background of the sixteenth and seventeenth centuries is inferred rather than recounted. Where Buxton attempted to distinguish the larger developments of architectural types, Cross analyzed in more detail the peculiar characteristics

of individual structures. His position was well taken since the illustrations, sometimes a bit gritty from too frequent re-reproduction, lack the clarity of Buxton's brighter half-tones. But this text has the advantage of Professor Conant's exquisite drawings of his conjectural restorations of the church of the Desyatinnaya in Kiev and of the cathedrals of St. Sophia in Kiev and Novgorod. It is worth observing, too, how appropriately the discussion of mediaeval mural painting is related to the earlier architecture of Kiev and Novgorod; one misses the more any reference to the interesting later painting of the Moscow churches of the sixteenth century.

One may hope that this clear and useful book will be so widely read as to require additional printings. If this should occur perhaps the editor will clarify an important problem in the roofing of mediaeval Russian churches. The four-sloped roof of the Novgorod church of the later middle ages is not, as Cross inadvertently implied (page 36), the original covering. At a later date it replaced the eight-sloped roof, itself a simplification of the first mediaeval roofs which followed, in a succession of curves, the external surfaces of the vaults. The distinction can be seen by comparing the illustrations of St. Theodore Stratilates in Novgorod (fig. 36) with those of St. Sergius and St. Basil in Pskov (figs. 40 and 41). Technologically the substitution was assisted and imposed by the change in the seventeenth century from malleable lead to rigid iron sheets, as Cross himself inferred in his account of the later Moscow Baroque (p. 97).

Any criticism of Russian art introduces unavoidable problems in interpretation. Shall the monuments be criticized for their likeness or unlikeness to Western European architecture, with which the reader is supposedly more familiar? Or shall specific criteria be advanced for the criticism of Russian art in terms of its own particular development? These



questions cannot be answered here; the difficulty of any dogmatic resolution is apparent when the multiplicity of exchanges of artistic ideas with Western Europe is considered. Within the compass of his four lectures Dr. Cross may well have felt that the specifically Russian character of the churches was best conveyed to his audiences by describing them in terms of familiar objects. Thus the statement, "the monuments of (the Vladimir-Suzdal) region and epoch represent the Russian variant of Western European Romanesque style expressed in white stone and combined with traditional Russo-Byzantine features," might be taken to weight the issue, if at all, in favor of the interpretation of Russian art as a minor variation of a broader European movement. Again, his admirable and succinct formal analysis of the extravagant church of St. Basil in Moscow is introduced by the description of the effect of the church as "neurasthenic," an adjective which needs more extended elucidation of the historical conditions of the sixteenth century than can be inferred from an anecdote.

Professor Conant has wisely brought the bibliography up to date by including not only Buxton's work but also the interesting discussions by the Soviet historians Nekrasov, Voronin and Zabello. It would have been interesting to have had their attitudes toward the same material summarized in a note, especially the results of Voronin's excavations and restorations at Bogolyubovo and Suzdal. Since Professor Conant's modesty prevented him, it is a pleasure for this reviewer to add to the bibliography Conant's "Novgorod, Constantinople, and Kiev in Old Russian Church Architecture" (*The Slavonic and East European Review*, May 1944), and his and Dr. Cross's "Earliest Mediaeval Churches of Kiev" (*Speculum*, October, 1936), so important for their analysis of the monuments and the texts in conjunction with the work of the Ukrainian historian H. V. Morgilevski. With

these articles and the present volume Cross and Conant have equipped the American student with admirable instruments with which to commence his studies of this significant and unduly neglected period of architectural history.

GEORGE HEARD HAMILTON  
Yale University

EDMUND AND JULES DE GONCOURT,  
*French Eighteenth Century Painters: Watteau, Boucher, Chardin, LaTour, Grenze, Fragonard*, xvi + 318 p., 104 pl. (4 in color). New York, 1949, Oxford University Press (Phaidon). \$2.50.

Six of the dozen or so essays that make up the Goncourts' *Art of the Eighteenth Century* are printed here, in a translation by Robin Ironside. Notes identifying the more obscure persons mentioned have been added, properly distinguished from the authors' own notes. Some of the latter are omitted, as well as the lists of engraved works and exhibitions, and although we must regret this in principle, little harm is done in this case. Actually, few of the notes are missing, and the general reader or student will hardly need the lists. A group of illustrations, selected by Ludwig Goldscheider, is bound in at the back, and to him is due also the design of the book. The format is the small handy size used before in this series; the text is nicely printed; and the book is decorated with motifs selected from eighteenth century books, which, printed in chocolate color on an attractive yellow cloth, make a very pretty little volume—not inappropriate to one of the most dazzling productions of the older criticism. The Goncourts, as creative writers, members of the group of realistic or naturalistic novelists of the latter nineteenth century, took an active part in developing the prose style of the time toward richness, color, accuracy of expression, particularly of physical and visual qualities, of things seen; active collectors, they were

thus of those happy critics who can develop their feeling for an art not merely by study but by possession; thoroughly read in the literature of the eighteenth century, familiar with the personages of its life, their imaginations caught by the spectacle of its brilliance, one can imagine what an appreciation of its art they would write. It is a work of art in itself, and a work of realistic art, I think it is fair to say, however poetic its expression may seem. At its base is historical material, gained in the authors' search for available documents, and intimate acquaintance with the works themselves; these works are set before us in descriptions remarkable for realistic vividness or poetic feeling; the most specific references to technique appear, usually related to some expressive aspect of the work or to some trait of the artist's personality; animadversions to personages, events, or literary works of the period flow in; poetic images flash by, evoking, or merely hinting at, some quality, some comparison to other works either of art or of nature which the authors' imagination, almost feverishly alert, suggests to them as they write. Yet all this diverse material is put together with an artist's eye for composition, is fused by the authors' intense feeling for their subject into a perfectly unified expression. The result is a passionate evocation of the art and the time, and it is hard to imagine anyone's reading it, whether in sympathy or in irritation, without having his appreciation of eighteenth century art quickened in some respect.

This study, written in the mid-nineteenth century, indeed will not be read with complete sympathy in all quarters today. Quite apart from the perhaps over-heated style in which it is written, and which expresses an enthusiasm for which we are too self-conscious, it deals with literary and stylistic qualities rather than form. Observations on style and technique are abundant, and, in a general way, are made from the point

of view that was to come to its full development in Impressionism; the keenness of the artist's perception of visual effects in nature, his boldness in breaking with the older conventions of art in order to capture these; his use of technical devices marked by quickness and by opposition of tones, these are the traits that arouse the author's admiration and which make their criticism, on its visual side, seem clearly to foreshadow Pissarro or Huysmans. Thus, in analyzing the rendering of the faces in LaTour's pastels, they see here "the hand of an inspired master in a diabolical struggle with nature, oblivious of all rules and regulations, forgetting all he has learned for the sake of what he sees" (p. 188). More at variance with recent views of art is the attention given to subject matter. The authors' interest in subject matter, however, is not of a sentimental or moral nature. They were too much a part of a movement which, in literature as well as in the visual arts, sought to free art from some of its former social duties and to establish it on a more purely aesthetic basis. For instance, they roundly condemn Diderot, "the apostle of an art that should be useful and profitable to humanity," for judging Boucher by such an irrelevant standard—adding, with slightly malicious wit, "We must remember that if Diderot recognized Chardin, he invented Greuze" (p. 85). Their interest is rather in what I might call the aesthetics of subject matter. They consider the painting as if it were a representation on a stage, and they devote themselves to elucidating the significance which one might discover in what the personages are doing, how they are dressed, how they look or act. Or they take a personage, either ideal or a portrait, and analyze it almost as if it were a character being described in a realistic novel. But they often pass back and forth from this, in a most amazing manner, to visual characteristics of the painting, its color or light, or qualities of the artists' style. The

most obvious example, perhaps, is in their classic characterization of Greuze's painting (pp. 246-49), during the course of which they contrast it point by point with Chardin's, and which leads to the conclusion, "The peculiar subtlety of this [Greuze's] art is in its transformation of the simplicity and heedlessness of a young girl into something sensually inviting."

Counterbalancing this kind of "realistic" characterization is the poetic fantasy which often appears, as in naming Watteau an inspired tailor, whose "magic scissors" have clothed the real world of the eighteenth century in the poetry we see in his pictures, "scissors which cut and run in a kind of ecstasy amid the silver of satins, careless of the material, careless, also, of the roving glances of lover or suitor. . . . What a charming lover's kingdom has been cut out, by Watteau's beribboned scissors, from the muffled realm of Madame de Maintenon" (pp. 4-5). This last passage is a good example of the use of fantasy as metaphor to suggest some quality of an art, and it will perhaps seem too far removed from fact, from the language of common-sense, to be taken seriously, at least by the ordinary student in America. Yet, it is separated by only a hair's breadth from a like fantasy which has been readily accepted in American humor. Indeed, the best way to suggest to an American student that one could perhaps say something about art in this way might be to have him read George W. Bagby's "How Ruby Played"; for this piece of humorous writing, if considered as appreciation of music, or of Anton Rubenstein's piano playing,—and I do not know why we should not so consider it, since it is as pertinent to that purpose as most music criticism in the newspapers even today,—will seem very close in method to the criticism by fantasy cited above.<sup>1</sup>

<sup>1</sup> Bagby's "piece" used often to be assigned in classes in "elocution." I believe, and one of my early memories is of

In any case, the final aim of the deGoncourts—after they have characterized the artist's treatment of the subject, have described the style, have analyzed the technique—is to try to suggest the ultimate flavor of the art, to set vibrating the "overtones" which it might awaken in the mind; and they have to do this by literary art, by seeking, as Edmund deGoncourt said in speaking of this book at a later date, "to define in a phrase, to make a word convey that *something*, almost inexpressible, that is in a work of art." Such an attempt, drawing upon all the resources of poetic discourse, will doubtless always be made in the period of ripeness of a culture; and to try to follow the movement of the deGoncourts' imagination, as they make this attempt, will be at the least a stimulating exercise for the mind, as well as an engrossing lesson in the multifaceted nature of works of art. And since a work of art can have so many significances, perhaps what we should seek in criticism is not so much the fallacies of others as an enlargement of our own conceptions. Moreover, no matter what we think of the deGoncourts' approach and of their style, we can hardly deny that they give us an example of a total criticism, a criticism which grasps an art in both kinds of appeal, subject and visual, is able to find in it qualities which they and their time felt to be of value in art, and yet is able to see it also as an intimate expression of its own time. When we have done as much for the formal character which we see as of paramount importance in art, we can perhaps think of discarding the contents of these essays. In the meantime they will furnish valuable col-

seeing it done, with trimmings, by an old-time temperance lecturer, half vaudeville artist, half preacher. I suppose it is largely forgotten today, although it has recently been reprinted, i.e., Edwin Seaver, ed., *Pageant of American Humor* (Cleveland & New York, World Publishing Co., 1948), pp. 166-70.

lateral reading in courses in the history or appreciation of art, and, for any course in criticism limited to texts in English, their translation will afford a precious resource.

The writing of the deGoncours will not be easy to translate, and it is pleasant to be able to say that the present translation is, on the whole, very satisfactory. The main thing is that the translator has been able to give a good idea of the movement and verve of the original; he has had the courage to translate freely on occasion in order to do this; at times he has even allowed himself to emulate the poetic distortion of adjectives affected by his authors, as in his translation of *matamoresque* in the phrase "hectoring draperies" (p. 290). A striking piece of inventiveness is shown on Page 69, where, doubtless because of the special emphasis laid on the word in the original, he takes over the French word *foillies* untranslated (and thus italicized), but italicizes the English word, "confusion," in the next line; most readers, I think, will get the point and connect the two words, thus getting a rough idea of the meaning, and yet being able to see the actual word which, they are told, the eighteenth century coined to describe this aspect of Boucher's art. Despite all this, the translation is sufficiently accurate. In reading the book I kept a record of passages that seemed unclear, and inaccurate on reference to the original; yet, on going over them again later, most of them seemed permissible. In doing so, I noted only one very misleading mistake, on Page 13, line 9, where we read that the mistress of the little picture factory in which Watteau worked as a youth "was careful to shut him up every evening." Lest this lead the unwary student into futile speculation on French manners, he should be asked to read "it" instead of "him" in this phrase, as the pronoun refers, not to Watteau, but to the painting which served as model from which the

workmen were making replicas, and which, as a valuable piece of capital, was locked up every night.<sup>2</sup> Other passages which should perhaps be noted are: Page 115, line 3 from bottom, the words "entering through" are not in the original and should be omitted and replaced by a comma and the word "as," since the "luminous square" referred to here is not the window, as the addition of these words would imply, but its reflection in the objects on the table.<sup>3</sup> The reason for using "arrosion" to translate *tamponnage* is not clear to me (p. 188); something in the way of "dabbing" or "smearing," even "pummeling the paper" must, I think, be attempted. On Page 201 (mid-page) the words "in bed for" should be omitted, as the original merely says that LaTour had not eaten for two days, along with other, more distressing, symptoms of mental derangement.<sup>4</sup> Faulty editing doubtless accounts for the "do some use" at the same place, where "do some good" or "be of some use" must have been intended; and likewise with the comma which should not appear after "project" on Page 248, line 3, and occasionally elsewhere. In a difficult passage on Page 289 (lines 7 and 6 from the bottom), the "tent" introduced into the translation seems unnecessary or distracting, and the word *fauve*, which is translated "untamed," is to my mind used rather in its color-meaning, tawny; the whole phrase, a tumultuous succession of half-named images typical of the deGoncours' style, seems to me to turn throughout on the idea of a contrast in color between a very warm yellow brown and a decided blue attributed to Fragonard's paintings of interiors under discussion;

<sup>2</sup> See the definitive edition, *L'art du dix-huitième siècle*, published under the supervision of the *Académie Goncourt*, Paris, Flammarion and Fasquelle (3 vol.), vol. I, p. 21.

<sup>3</sup> See vol. I, p. 93.

<sup>4</sup> See vol. I, p. 332.

and I suggest that the meaning, difficult to make precise in its details, is something like this, if translated literally, "browned interiors, interrupted by [areas of] sky blue, [like] a bold azure [sky] streaming through thickets of tawny hue." References are frequent to the game of love celebrated in French eighteenth century art, and the translation seems to me often to lose the lightness of touch found in the original, due usually to the specific words chosen for the translation. Perhaps English cannot answer so cheerfully to this demand as French, but, for the sake of the original, we must regret the relative heaviness or coarsening that sometimes results. Thus *nu* is translated "naked" (p. 259), and, as if to make up for this, *cult* is not translated, thus losing the slight humor of the passage; *vilenies* is rendered as "obscene" (p. 229), rather than as "vulgarity" or, better, "crudities"; the translation reads "reawaken the king's sensuality" (p. 79), whereas it was his love, the original tells us, that Madame de Pompadour wished to reawaken (through the avenue of the senses, it is true); and, in the conclusion of this passage, Priapean is reduced to "pornographic."<sup>6</sup> This result is perhaps due in part to the general tendency to condense which is noticeable in the translation, by omitting certain phrases or images, or by allowing one word or phrase to stand for two or three of the original. This latter tendency I suppose we can hardly condemn today, and, in addition to brevity, it has doubtless aided in achieving smoothness. In any case, if we lose some of the shades of meaning of the original, we can easily allow that the translator has succeeded in his purpose, "to convey at least the treasures of fact and opinion which it contains."

J. CARSON WEBSTER  
Northwestern University

HARTLAUB, G. F. *Die Graphik des Expressionismus in Deutschland*, 69 p., 64 pl. Stuttgart and Calw, 1947. Gerd Hatje.

G. F. Hartlaub, director of the *Kunsthalle* in Mannheim until given a permanent leave of absence by the Nazis, was one of the outstanding advocates and critics of Expressionism. He has now published an excellent survey of Expressionist graphic art, a most significant field of endeavor for that movement. A complete history of Expressionism, showing the various derivations as well as the influences upon contemporary art, is still much to be desired; Hartlaub's book is an indication that the distance of time, necessary for historical evaluation, has elapsed. This book is on a far more objective level than his *Kunst und Religion*, written when Hartlaub, in his boundless enthusiasm for Expressionism, hoped to see in it the emergence of a great new religious art. And he has now overcome the cynicism and resignation which led him to pronounce its doom after Expressionism had not fulfilled his exuberant hopes. It was then, in 1925, that he coined the name *Neue Sachlichkeit* for a new school of painters when he gave them their first exhibition in Mannheim.

Hartlaub begins the book by characterizing Expressionism. Expressionist art emphasizes the distance between the artist and objective reality. The Expressionist artist does not merely represent or interpret natural forms. Nor does he invent new form and color for the sake of composition. He expresses his own subjective world of experience symbolically through form.

The contemplative and metaphysical attitudes of men once found expression in religion. In a religious age the forces of vision and intuition were more real and important than observation and representation of nature. Modern man has no spiritual ties to religion. But modern science has removed us once more from a visible reality. Light, color, and sound

<sup>6</sup> See vol. III, p. 245.

<sup>6</sup> See vols. III, p. 213; II, p. 31; I, p. 201.



are wave movements. Steam-power, electricity, atomic energy are artificial constructions, and are not given as such by nature. Chemistry is increasingly more concerned with the synthetic and constructive rather than with a description of the physical world. In psychology, too, descriptive and behaviorist theories are being replaced by the subjective approach of psycho-analysis, which Hartlaub considers a movement parallel to the Expressionist search for a new symbolism.

Hartlaub distinguishes between the primary, religious, pre-realistic Expressionism, which can be traced from the paleolithic culture to the beginning of the Renaissance, and the secondary, post-realistic Expressionism of late antiquity, Baroque, and the early 20th century.

After describing Expressionism, Hartlaub proceeds to give a brief history of the graphic arts—particularly of the woodcut in Germany. Expressionists felt a great affinity with the 15th and 16th century German woodcuts, in which they saw the primitive feeling and bold design to which they themselves aspired. Understanding for the material and its most appropriate handling was lost with the Renaissance and rediscovered only by Gauguin and Munch, the precursors of Expressionist printmaking.

In the main part of the book Hartlaub analyzes the work of the Expressionist printmakers and illustrates his account with excellent reproductions. Nolde is considered the great, universal genius of the movement. Beginning with a new method of direct-incision etching, Nolde was soon master of every graphic medium. He created a new style in graphic art by going beyond outer reality to reveal the significances of man's inner life through his own great emotional intensity. The younger generation—the artists of the "Brücke"—go further than Nolde in increasing their distance from reality. Seeking greater simplicity and requiring more distortion in order to express their subjective attitudes, these artists find the

most adequate means of expression in the woodcut. A sufficient analysis of printmaking by Pechstein, Kirchner, Heckel, Müller, and Schmidt-Rottluff is followed by a discussion of Christian Rohlf, in style and spirit close to the Dresden group.

The woodcuts of the "Blaue Reiter" group (Hartlaub discusses and illustrates the work of Marc, Macke, Campendonk and also includes Richard Seewald in this group) have a rhythmic-decorative quality that is contrasted with the angular, more violent work of the "Brücke."

The less harsh and more pliable medium of lithography was employed by Kokoschka, whose baroque, pictorial quality required softer expression. Among Expressionist lithographs are included Hofer's prints and Barlach's vigorous illustrations to his dramas.

The outstanding master of etching among the Expressionists was Beckmann who used this medium to cast the pattern of human suffering and of the evils men inflict upon one another. He has devised for this purpose mask-like distortions and complex, interlocking tensions of form.

Finally, the prints of Kubin, Grosz, and Meidner are briefly discussed, but it is pointed out that their work belongs to the field of drawing, and, although frequently reproduced graphically, it was not conceived in the graphic medium.

In the 1920's the primary concern with artistic problems was being replaced by political issues in the consciousness of artists, and the *New Sachlichkeit* movement began to replace Expressionism. This school was of considerably less significance to the art of printmaking.

Hartlaub concludes his book by pointing out to the new artists, rising after the Nazi debacle, that only through full understanding of their recent artistic past (Expressionism and New Objectivity) can a new creative art be born.

Hartlaub's essay is followed by short biographical sketches of the artists; these are of particular interest, because they

give  
during  
present

J  
b  
1  
e

give information regarding their fate during the Nazi rule as well as their present whereabouts. The selection and

execution of the illustrative material is excellent.

PETER SELZ

*University of Illinois*

**1.00**

buys a new copy of Rainer Maria Rilke's brilliant illustrated monograph—**RODIN** (regularly \$2.50), with 31 full-page plates. William Blake's illustrated and illuminated prophecy—**AMERICA** (out of print) in a beautifully printed facsimile edition. **THE FOUNDATIONS OF AESTHETICS** by I. A. Richards, C. K. Ogden and James Wood (regularly \$2.75), covering all phases of fine art and including 15 full-page plates. George Santayana's autobiographical **THE MIDDLE SPAN** (regularly \$2.50). Or **THE SONNETS OF MICHAEL ANGELO** (regularly \$2.75), containing all 77 of the painter's sonnets in translation, an introduction by John Addington Symonds, and 10 drawings by Michael Angelo. Send one dollar per book (we pay postage) to **DOVER PUBLICATIONS, Inc.**, Dept. CA, 1780 Broadway, N.Y. 19, N.Y. Money-back guarantee. Supplies limited. Write for **FREE CATALOG** listing other **ART BOOK BARGAINS** received regularly by over 5000 satisfied customers.

**retreat from**

**likeness in**

**the theory**

**of painting**

**2nd Edition**  
**revised**  
**and**  
**enlarged**

**At all**  
**bookstores**

An intriguing approach to abstract painting which reveals its roots in the history and philosophy of past ages. Contemporary schools of abstract painting are analyzed both in the light of what painters and their friends say they are trying to do and in relation to earlier phases of abstraction.

by **FRANCES BRADSHAW BLANSHARD**

This second edition has been completely revised with new material including eight illustrations—four in full color—added to give graphic evidence of the "retreat from likeness." **\$3.50**

**COLUMBIA UNIVERSITY PRESS**

Morningside Heights, New York 27

Publishers of **THE COLUMBIA ENCYCLOPEDIA**

# books received

*Der Amerbach Bote Almanach, 1949*, 205 p., many ill. Basel, Amerbach-Verlag, 1948.

*American Art Annual*, Vol. XXVII, Part 1. Washington, American Federation of Arts, 1949. \$12.00.

*Art and Space*, by Aaron Berkman, 175 p., 32 pl. New York, Social Science Publishers, 1949. \$6.00.

*Art Prices Current*, Vol. XXIV, Season 1945-46, 798 p. London, Art Trade Press. £7.7.0.

*Atelier 17: Read, Sweeney, Mayor, Zigrosser, Stanley, Hayter*, 12 p., 27 ill., 4 in color. New York, Wittenborn, Schultz, 1949. \$1.50.

*Bollettino dell'Istituto Nazionale di Archeologia e Storia dell'Arte*, 143 p., 28 pl. Rome, Istituto Nazionale, 1949.

*Building for Modern Man*, ed. Thomas H. Creighton, xvi + 219 p. Princeton, Princeton University Press, 1949. \$3.50.

*Casas Madrilenas del Siglo XVIII y dos centenarias del Siglo XIX*, by Marques del Saltillo, 47 p., 13 pl. Revista de la Sociedad Espanola de Amigos del Arte.

*The Cubist Painters: Aesthetic Meditations*, by Guillaume Apollinaire, 65 p., 11 ill. New York, Wittenborn, Schultz, 1949. \$1.75.

*David Jones (The Penguin Modern Painters)*, 18 p., 31 color pl., 32 black and white pl. London, Penguin Books.

*Decadence*, by C. E. M. Joad, 430 p. New York, Philosophical Library, 1949. \$4.75.

*Defence de l'Art Europeen*, by John D. Skilton, Jr., tr. Jacqueline de Gromard, 94 p., ill. Paris, Editions Internationales, 1949. \$5.00.

*Degas the Draughtsman*, by Randolph Schwabe, 44 ill. with notes. New York, Art Trade Press, 1948.

*Domenichino Drawings at Windsor Castle*, by John Pope-Hennessy, 124 p., 73 ill., 69 pl. London, Phaidon Press, 1949. \$8.50.

*Educacion*, 2nd quarter, no. 4, 200 p. Lima, Peru, Universidad Nacional Mayor de San Marcos, 1947.

*Education through Art*, by Herbert Read, 320 p., 4 colored, 103 halftone ill., 9 line drawings in text. New York, Pantheon, 1949. \$5.50.

*The First Quarter Century of the Pierpont Morgan Library: A Retrospective Exhibition in honor of Belle da Costa Greene*, with a tribute to the Library and its first Director by Lawrence C. Wroth, 67 p., 48 pl. New York, Morgan Library, 1949. \$3.00.

*Florentine Art Under Fire*, by Frederick Hartt, x + 148 p., 55 ill., 3 maps. Princeton, Princeton University Press, 1949. \$5.00.

*The Genius of Italy*, by Leonardo Olschki, 481 p. Oxford, Oxford University Press, 1949. \$5.00.

*Guides to the Harvard Libraries: No. 2, Fine Arts*, by E. Louis Lucas, 54 p. Cambridge, Harvard University Library, 1949.

*Introduction to Typography*, by Oliver Simon, 137 p., many ill. Cam-

bridge, Harvard University Press, 1949. \$3.00.

*Jean Fouquet and his Time*, by Paul Wescher, 120 p., 95 pl., 6 in color. New York, Harcourt, Brace, 1949. \$10.00.

*Krieg und Kunst: im erzbistum köln und bistum Aachen*, by Wilhelm Neuss, 72 p., 8 pl. Gladbach, 1948.

*The Language of Drawing and Painting*, by Arthur Pope, 162 p., 71 pl. Cambridge, Harvard University Press, 1949. \$5.00.

*A New Theory of Human Evolution*, by Sir Arthur Keith, 451 p. New York, Philosophical Library, 1949. \$4.75.

*Oscar Wilde*, by André Gide, 50 p. New York, Philosophical Library, 1949. \$2.75.

*Paragone: A Comparison of the Arts*, by Leonardo da Vinci, tr. Irma Richter, 112 p., 12 ill. London, Oxford University Press, 1949. \$5.50.

*The Philosophy of Existence*, by Gabriel Marcel, 96 p. New York, Philosophical Library, 1949. \$2.75.

*The Rise of Cubism*, by Daniel-Henry Kahnweiler, 23 p., 24 ill. New York, Wittenborn, Schultz, 1949. \$1.75.

*Sketch for a Self Portrait*, by Bernard Berenson, 184 p., 7 ill. New York, Pantheon, 1949. \$3.00.

*The Things we See: No. 2, Houses*, by Lionel Brett; *No. 3, Furniture*, by Gordon Russell; *No. 4, Pottery and Glass*, by Bernard Hollowood, 64 p. each, many ill. London, Penguin Books, 1949. 2/6 each.

*Trends in Literature*, by Joseph T. Shipley, 457 p. New York, Philosophical Library, 1949. \$4.75.

*What is Literature?* by Jean-Paul Sartre, 306 p. New York, Philosophical Library, 1949. \$4.75.

*Who's Who in Art*, 4th edition, 283 p. with appendix of signatures. London, Art Trade Press, 1948. £2.2.



Charles Mosgo, Design  
Courtesy Cleveland Institute of Art

## FRENCH BOOKS on the FINE ARTS

Illustrated Editions

Ask for catalogue No. 17 and  
for exhibition announcements

Send us your list of books  
wanted. We can locate out-of-  
print volumes without obliga-  
tion on your part.

**Pierre Beres, inc.**  
6 WEST 56 STREET  
NEW YORK 19, N.Y.



From Matisse "Portuguese Letters"

## Mediaeval Russian Churches

By S. H. CROSS. Edited by K. J. CONANT  
*Professor of Architecture (Harvard)*

95 pages and 113 illustrations \$7.50

"This is perhaps the most readable and lucid survey of Rus-  
sian Church Architecture yet to appear in English."

*U.S. Quarterly Book List*

"... no better or clearer introduction to the subject than this  
fascinating survey... copious and in many instances rare illus-  
trations... a unique storehouse of information. . ."

*Rev. Massey Shepherd, Jr.  
Episcopal Theological School*

Order from your bookseller or from

**THE MEDIAEVAL ACADEMY OF AMERICA**  
1430 Massachusetts Avenue, Cambridge 38, Mass.  
*Publishers of SPECULUM (Subscription \$6)*





## INDEX FOR VOLUME VIII

- ALFORD, JOHN, *Last Lines of Mondrian*, 14  
 ALFORD, ROBERTA M., *Problems and Methods of Adult Education in an Art Museum*, 195  
 AMYX, CLIFFORD, *Mr. Dorner's "Way,"* 107  
 ARNHEIM, RUDOLPH, *A Psychologist's View of General Education for the Artist*, 268  
*Art Education for Adults*, by SIMON LISSIM, 288  
*Art Education through Television*, by HANS VAN WEEREN-GRIEK, 297  
*Art Education—Whither?* by STEFAN HIRSCH, 272  
*Art in the Humanities*, by EDWARD WARDER RANNELLS, 256  
*Basic Concepts for Teaching Art*, by BALCOMB GREENE, 21  
 BOAS, BELLE, *The Relation of the Museum to the Elementary and Secondary Schools*, 179  
 Book Reviews  
     Alschuler, Rose H. and Hattwick, La Berta Weiss, *Painting and Personality A Study of Young Children*, (RUDOLF DREIKURS, M.D.), 155  
     *American Sculptor Series*, (CHARLES P. PARKHURST, JR.), 76  
     Bachhofer, Ludwig, *A Short History of Chinese Art*, (ALEXANDER C. SOPER), 72  
     Benesch, Otto, *Rembrandts: Selected Drawings*, (JULIUS S. HELD), 234  
     Benesch, Otto, *Venetian Drawings of the Eighteenth Century in America*, (ALFRED NEUMEYER), 328  
     Berman, Eleanor D., *Thomas Jefferson Among the Arts: An Essay in Early American Aesthetics*, (PAUL F. NORTON), 75  
     Born, Wolfgang, *American Landscape Painting*, (ALLEN S. WELLER), 152  
     Born, Wolfgang, *Still Life Painting in America*, (JOHN DAVIS HATCH, JR.), 324  
     Cairns, Huntington, *The Limits of Art: Poetry and Prose Chosen by Ancient and Modern Critics*, (J. CARSON WEBSTER), 157  
     Dale, Anthony, *Fashionable Brighton, 1820-1860*, (G. HADYN HUNTLEY), 236  
     *Drawings by European Masters of the XVth to XVIIIth Centuries from the Albertina*, (KLAUS BERGER), 329  
     Erben, Walter, *Picasso und die Schwermut*, (PETER SELZ), 321  
     Evans, Ralph M., *An Introduction to Color*, 159  
     Flexner, James Thomas, *John Singleton Copley*, (JOHN FABIAN KIENITZ), 154  
     Gardner, Helen, *Art through the Ages*, (RALPH FANNING), 329  
     Horning, Clarence P., *Handbook of Early American Advertising Art*, (JOHN DAVIS HATCH, JR.), 324  
     Leymarie, Jean, *The Drawings of Degas*, (OSKAR HAGEN), 319  
     Maroger, Jacques, *The Secret Formulas and Techniques of the Masters*, (JAMES WATROUS), 239  
     Mayer, Ralph, *The Painter's Craft*, (JAMES WATROUS), 238  
     McIntyre, Robert G., *Martin Johnson Heade*, (JAMES W. LANE), 325  
     Miller, Oliver, *Gainsborough (Masters of Painting)*, (OSKAR HAGEN), 319  
     Moholy-Nagy, László, *The New Vision and Abstract of an Artist*, (JOHN FABIAN KIENITZ), 321  
     Morris, Wright, *The Home Place*, (DOUGLAS N. MORGAN), 237  
     Paalen, Wolfgang, *Form and Sense (Problems of Contemporary Art)*, (JOHN ALFORD), 73  
     Papadaki, Stamo, ed., *Le Corbusier, Architect, Painter, Writer*, (FRANCIS E. HYSLOP, JR.), 320  
     Plath, Iona, *The Decorative Arts of Sweden*, (MEYRIC R. ROGERS), 323

- Richardson, Edgar P., *Washington Allston: A Study of the Romantic Artist in America*, (FRANK JEWETT MATHER, JR.), 231
- Ross, Marvin Chauncey and Rutledge, Anna Wells, *A Catalogue of the Work of Henry Rinehart, Maryland Sculptor*, 158
- Saxl, F. and Wittkower, R., *British Art and the Mediterranean*, (HARRY BOBER), 322
- Schilling, Edmund, *Albrecht Dürer, Drawings and Water Colors (Master Drawings)*, (OSKAR HAGEN), 319
- Schoenberger, Guido, *The Drawings of Matthis Gothart Nithars Called Gruenewald*, (ALFRED NEUMEYER), 77
- Sutton, Denys, *American Painting*, (ALLEN S. WELLER), 232
- Vogelsang, W., *Rogier van der Weyden's Pieta*, (OSKAR HAGEN), 319
- Von Baldass, Ludwig, *Conrad Laib und die beiden Rueland Frueauf*, (FRANCES G. GODWIN), 326
- Worcester Art Museum, *Art Through Fifty Centuries*, 158
- CAUMAN, SAMUEL, *Comments on the Way Beyond "Art,"* 9
- Challenge of Television, The*, LYNN POOLE, 299
- Cleveland's May Show*, WILLIAM MILLIKEN, 203
- College Art Association Business Meeting*, 165
- Comments on the Way Beyond "Art,"* SAMUEL CAUMAN, 9
- Conceptual Problems of Architecture*, PAUL M. LAPORTE, 247
- Concerning Young People Who Want to be "Artists,"* ELIZABETH MCCAUSLAND, 292
- Contemporary Art in Historical Perspective*, LESTER D. LONGMAN, 3
- Course for Training School Teachers in the Use of Museums, A*, THEODORE L. LOW, 124
- Critique of Color Reproductions, A*, THOMAS M. FOLDS, 85
- CROSBY, SUMNER MC K. and MENDENHALL, THOMAS C., *History of Art and the General History Course*, 17
- Dr. Fred Block's Set of Color Slides*, GEORGE W. EGGERS, 95
- EGGERS, GEORGE W., *Dr. Fred Block's Set of Color Slides*, 95
- Fine Art and Art Education*, ALEXANDER MASLEY, 279
- First International Congress of Art Critics, The*, DENYS SUTTON, 129
- FOLDS, THOMAS M., *A Critique of Color Reproductions*, 85
- GOELLER, CHARLES L., *A Question of Standards*, 35
- GOODRICH, LLOYD, *Government and Art*, 171
- Government and Architecture*, FREDERICK GUTHEIM, 175
- Government and Art*, LLOYD GOODRICH, 171
- Government and Art—Summary of the Present Situation*, HENRY HOPE, 177
- GREENE, BALCOMB, *Basic Concepts for Teaching Art*, 21
- GUTHEIM, FREDERICK, *Government and Architecture*, 175
- HAYES, BARTLETT H., JR., *Report on "Art Schools, U.S.A.,"* 37
- HIRSCH, STEFAN, *Art Education—Whither?* 272
- History of Art and the General History Course*, THOMAS C. MENDENHALL and SUMNER MC K. CROSBY, 17
- HOPE, HENRY, *Government and Art—Summary of the Present Situation*, 177
- Indians and Artists*, JOHN FRANCIS McDERMOTT, 101
- Information Concerning the Fulbright Act*, 83
- Interns in Art Museum Education Departments*, KATHERINE B. NEILSON, 187
- LAPORTE, PAUL M., *Conceptual Problems of Architecture*, 247
- Last Lines of Mondrian*, JOHN ALFORD, 14
- LISSIM, SIMON, *Art Education for Adults*, 288
- LONGMAN, LESTER D., *Contemporary Art in Historical Perspective*, 3

- LOW, THEODORE L., *A Course for Training School Teachers in the Use of Museums*, 124
- MASLEY, ALEXANDER, *Fine Art and Art Education*, 279
- MCCAUSLAND, ELIZABETH, *Concerning Young People Who Want to be "Artists,"* 293
- MCDERMOTT, JOHN FRANCIS, *Indians and Artists*, 101
- MENDENHALL, THOMAS C. and CROSBY, SUMMER MCK., *History of Art and the General History Course*, 17
- MILLIKEN, WILLIAM M. *Cleveland's May Show*, 203
- Mr. Dorner's "Way," CLIFFORD AMYX, 107
- MUNRO, THOMAS, *The Relation of Educational Programs in Museums to Colleges, Universities, and Technical Schools in the Community*, 190
- Museum as an Educational Institution—Introduction*, The, ANDREW C. RITCHIE, 178
- NEILSON, KATHARINE B. *Interns in Art Museum Education Departments*, 187
- POLLE, LYNN. *The Challenge of Television*, 299
- Problems and Methods of Adult Education in an Art Museum*, ROBERTA M. ALFORD, 195
- Psychologist's View of General Education for the Artist*, A, RUDOLF ARNHEIM, 268
- Question of Standards*, A, CHARLES L. GOELLER, 35
- RANNELLS, EDWARD WARDER, *Art in the Humanities*, 256
- RANNELLS, EDWARD WARDER, *The Study of Architecture as Art*, 204
- Relation of Educational Programs in Museums to Colleges, Universities, and Technical Schools in the Community*, The, THOMAS MUNRO, 190
- Relation of the Museum to the Elementary and Secondary Schools*, The, BELLE BOAS, 179
- Report on "Art Schools, U.S.A.,"* BARTLETT H. HAYES, JR., 37
- RITCHIE, ANDREW C., *The Museum as an Educational Institution—Introduction*, 178
- SCHAEFFER, HERWIN, *Toward a More Useful Museum*, 115
- SEAVER, ESTHER I., *The Training of Personnel in Colleges and Graduate Schools for Educational Work in Art Museums*, 183
- Study of Architecture as Art*, The, EDWARD WARDER RANNELLS, 204
- SUTTON, DENYS, *The First International Congress of Art Critics*, 129
- Tentative Program, Thirty-Seventh Annual Meeting*, 39
- Toward a More Useful Museum*, HERWIN SCHAEFFER, 115
- Training of Personnel in Colleges and Graduate Schools for Educational Work in Art Museums*, The, ESTHER I. SEAVER, 182
- VAN WEEREN-GRIEK, HAS, *Art Education through Television*, 297

